

THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.

WASHINGTON, D.C. 20006

202-566-1066

MEETING OF THE COMMISSION OF FINE ARTS

17 March 1988

AM 10:00

CONVENE, 708 Jackson Place, N. W., Washington, D. C.

I. ADMINISTRATION *

- A. Approval of 18 February 1988 minutes
- B. Dates of next meetings:
 - 21 April 1988 (Thursday)
 - 19 May 1988 (Thursday)
- C. Hearing on S.2042, To authorize the Vietnam Women's Memorial Project, Inc., to construct a statue at the Vietnam Veterans Memorial; report.

II. SUBMISSIONS AND REVIEWS

A. United States Holocaust Memorial Council

CFA 17/MAR/88-1, Holocaust Memorial Museum, between 14th and 15th Streets, S. W., south of Auditors' Building. Revised designs. (Previously reviewed 22 May 1987-1, 19 June 1987-1, and 18 February 1988-1.)

B. Pennsylvania Avenue Development Corporation

- 1. CFA 17/MAR/88-2, Fireman's Fund Insurance Building, (Hub Furniture Store site), 325 7th Street, N. W. Renovation of existing building and construction of new office building, design development. (Previously reviewed 22 October 1987-5.)
- 2. CFA 17/MAR/88-3, Pennsylvania Plaza, (Pennsylvania Triangle, Phase II), 601 Pennsylvania Avenue, N. W. at Indiana Avenue and Sixth Street, N. W. (Previously reviewed 22 October 1987-4.)
- 3. CFA 17/MAR/88-4, Federal Triangle lighting plan, further studies. (Previous informal discussion and mock-up, November 1987.)

II. SUBMISSIONS AND REVIEWS continued, 17 March 1988

C. Union Station Development Corporation

CFA 17/MAR/88-5, Union Station, east portico glazing. New design proposal.

D. U. S. Army, Baltimore Corps of Engineers

CFA 17/MAR/88-6, U.S. Soldiers' and Airmen's Home, North Capitol Street. Revised designs and report on historic preservation actions. (Previously reviewed 19 November 1987-2.)

E. Smithsonian Institution,
National Zoological Park

CFA 17/MAR/88-7, Olmsted Walk, Phase III. Revised designs. (Previously reviewed 21 January 1988-2.)

F. District of Columbia
Department of Public Works

CFA 17/MAR/88-8, D. C. Correctional Treatment Facility, 19th and Massachusetts Avenue, S. E. Design for new building.

G. District of Columbia Department of
Consumer and Regulatory Affairs

1. Old Georgetown Act

a. Appendix I.

2. Shipstead-Luce Act

a. S.L. 88-42, 7417-16th Street, N. W. New house. Permit application.

b. Appendix II.

* ADMINISTRATION: Two additional items, not on the agenda, were discussed:

Bicentennial of the Congress, commemorative coin (after I.B)
Development near Fort McNair (after I.C)

17 March 1988

APPENDIX I

OLD GEORGETOWN SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G.88-97	3040 Cambridge Street, N.W. Morgan Residence	Rear addition - permit

ACTION: Recommend against issuance of permit for proposed four-story rear addition. Resubmit further studies involving only a three-story addition and further development of the facade without two-story windows.

O.G.88-102	3245 N Street, N.W. Levy Residence	New garage - permit
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ACTION: No objection to issuance of permit for proposed new garage at rear of property with existing alley access.

O.G.88-98	1401 31st Street, N.W. Perry Residence	Roof deck, terrace, fence - permit
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ACTION: No objection to issuance of permit for proposed new roof deck, fence, and basement entrance, as shown in drawings, conforming to previously approved concept submissions. (See action O.G. 88-80).

O.G.88-96	2810 R Street, N.W. Petron Residence	Portico, window & stoop alterations, new pergola - permit
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ACTION: No objection to issuance of permit for proposed new portico, window and stoop alterations, and pergola at rear of property as shown in drawings which conform to previously approved concept submission. (See action O. G. 87-175).

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G.88-103	2910 R Street, N.W. Reise Residence	Windows, rear door & awning - permit

ACTION: No objection to issuance of permit for proposed rear door and window alterations provided side window has divided lights, (with actual muntins separating glazing).

O.G.88-95	1071 Wisconsin Avenue, N.W. Jerry Muma	Door & window alterations & - permit
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ACTION: No objection to issuance of permit for proposed window alteration. Proposed door replacement is not approved. Recommend replacement of upper two door panels with glass, (as was done next door to the south).

O.G.88-105	1071 Wisconsin Avenue, N.W. The Copper Candle	Signs - permit
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ACTION: No objection to issuance of permit for proposed signs. Applicant has agreed to reduce the size of the sign mounted on the wall.

O.G.88-90	3120 R Street, N.W. Katherine Taylor	Addition of windows - permit
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ACTION: No objection to issuance of permit for proposed installation of two windows in apartment building.

O.G.88-101	3223 K Street, N.W. Oliver T. Carr	Canopy - permit
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ACTION: Recommend against issuance of permit for proposed canopy. Recommend further studies of a canopy which steps down to sidewalk.

NO.	ADDRESS AND OWNER	PROJECT
O.G.88-91	3401 Dent Place, N.W. Conner Residence	2 new chimneys - permit

ACTION: No objection to issuance of permit for proposed installation of two chimneys provided that the location of the high and low ones is reversed and that the chimneys are painted medium gray to cover shiny surface.

O.G.88-92	3008 Dent Place, N.W. Morris Residence	New chimney - permit
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ACTION: No objection to issuance of permit for installation of proposed new chimney provided it is painted medium gray to cover shiny surface.

O.G.88-93	1239 Wisconsin Avenue, N.W. Sidney Zlotnick (Olsson's)	Sign (existing) - permit
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ACTION: Recommend against issuance of permit for proposed sign. Sign should be made to conform with the D.C. codes.

O.G.88-94	3400 Prospect Street, N.W. Lorraine Dreyfuss (Halcyon House)	Temporary construction fence - permit
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ACTION: No objection to extension of permit for existing temporary construction fence for the duration of construction, not to exceed two years.

O.G.88-87	3314-3316 M Street, N.W. Jack Katyal	Rear addition - concept development
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ACTION: No objection to concept of rear addition as shown in drawings received and dated 1 March 1988. Working drawings should be presented to the Commission for review and approval prior to issuance of final permit.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G.88-70	1332 31st Street, N.W. Firestone Residence	Driveway, curb cut, alterations - concept development

Concept for architectural renovations and relandscaping is recommended. New curb-cut and off street parking pad is not recommended on the basis that it would introduce a disruptive element in the historic streetscape and the setting of the house by removing a portion of the bank on which the house sits and introducing paving and parking into the side yard in place of traditional landscape material. The proposed curb-cut would entail removal of an existing tree, which also is not appropriate and is disapproved.

O.G.88-47	3220 Prospect Street, N.W. Doggett's Parking, Inc.	Fence - permit
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ACTION: No objection to issuance of permit for installation of proposed 6 foot high iron fence on top of retaining wall.

O.G.88-75	2718 O Street, N.W. Chamberlain Residence	Fence - permit
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ACTION: No objection to issuance of permit for installation of proposed board fence as shown in drawings received and dated 16 February 1988.

O.G.88-46	3249 M Street, N.W. Sanford Baustein (Orpheus Records)	Window alterations - permit
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ACTION: No objection to issuance of permit for proposed storefront window alterations as shown in drawings received and dated 28 January 1988. Approval does not include awning as presently proposed which is inappropriate to the historic character of Georgetown.

17 March 1988

APPENDIX II

SHIPSTEAD-LUCE SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 88-33	2553 Waterside Drive, N.W. Bohlinger Residence	Rear addition - permit
ACTION: No objection to issuance of permit for proposed kitchen addition over rear garage and for proposed window and door replacements to match existing.		
S.L. 88-48	7010 Oregon Avenue, N.W. Emmons Residence	Greenhouse - conceptual
ACTION: No objection to concept of greenhouse from a visual point of view, subject to Zoning review and approval.		
S.L. 88-35	2900 Adams Mill Road	Renovation of existing apartment building - permit
ACTION: No objection to issuance of permit for renovation of existing apartment building as shown in supplementary drawings received and dated 16 March 1988 and listed as option 2.		

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS MAY 17, 1910

J. CARTER BROWN, Chairman

CAROLYN J. DEAVER

NEIL H. PORTERFIELD

ROY M. GOODMAN

PASCAL REGAN

FREDERICK E. HART

DIANE WOLF

CHARLES H. ATHERTON, Secretary

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006
202-566-1066

MEETING OF THE COMMISSION OF FINE ARTS

17 March 1988

The meeting was convened at 10:40 a.m. in the Commission of Fine Arts offices at 708 Jackson Place, N.W., Washington, D.C., after a tour of project sites.

Members present:

Hon. J. Carter Brown, Chairman
Hon. Carolyn J. Deaver
Hon. Roy M. Goodman
Hon. Frederick E. Hart
Hon. Neil H. Porterfield
Hon. Diane Wolf

Staff present:

Mr. Charles H. Atherton, Secretary
Mr. Donald B. Myer, Assistant Secretary
Mr. Jeffrey R. Carson
Mrs. Sue A. Kohler
Mr. Jose Martinez-Canino

National Capital Planning
Commission staff present:

Mr. Patrick Tribe

I. ADMINISTRATION

A. Minutes of the 18 February 1988 meeting: Approved.

B. Dates of next meetings: Approved without objection as Thursday, 21 April 1988 and Thursday, 19 May 1988.

Bicentennial of the Congress commemorative coin (not on printed agenda).

Miss Wolf said she would like to go on record as requesting that a letter be written to the Director of the Mint, Donna Pope, on the upcoming legislation authorizing a coin to commemorate the Bicentennial of the Congress, stating that the Commission would be in favor of an invited, compensated competition to which professional artists, generally, would be invited. The other members agreed with Miss Wolf's proposal, and the

Secretary said he would draft the letter and circulate it to the members for their approval. Exhibit A, A-1

C. Hearing on S. 2042, To authorize the Vietnam Women's Memorial Project, Inc., to construct a statue at the Vietnam Veterans Memorial; report. The Secretary said that for the record he would like to insert a copy of the Chairman's testimony at this hearing into the record, making it a part of the minutes. He added that the testimony had been given on 23 February 1988 before Senator Bumpers' committee, which was hearing the bill. Exhibit B

The Secretary then brought up another item not on the printed agenda: the proposed development for a site immediately east of Ft. McNair. He recalled that at the last meeting the members had authorized the staff to appear as a party to the proceedings of the Zoning Commission in opposition to the application because of the 130 foot height. He said that since then he had been in touch with the Army, and they felt that nothing higher than 90, and perhaps as low as 70 feet would be appropriate because of the security problem; he said he would now like to have authorization to support the Army's point of view at the zoning hearing. The Chairman said he thought that 90 feet was certainly the upper limit and anything less would be all to the good; the other members agreed and authorized the Secretary to take this position at the zoning hearing.

II. SUBMISSIONS AND REVIEWS

A. United States Holocaust Memorial Council

CPA 17/MAR/88-1, Holocaust Memorial Museum, between 14th and 15th Streets, S.W., south of the Auditors' Building. Revised designs. (Previously reviewed 22 May 1987, 19 June 1987, and 18 February 1988.) The Assistant Secretary recalled that at the previous meeting the Commission had questions about several specific design elements and had asked for clarification and alternate design studies. He said there were now three options (including the one seen in February) for the slope of the cornice on the bowed entrance element on 14th Street. There had also been additional study of the integration of the brick and limestone elements facing 15th Street.

The architect, James Freed of I. M. Pei & Partners, was then introduced. He began by showing the schemes for the cornice section on 14th Street. In addition to the original curved shape, there was Scheme B, with a straight slope, and Scheme C, which was vertical; Mr. Freed thought the vertical scheme needed some kind of termination to make it look complete. The Chairman agreed and suggested that a Scheme D might be one which kept the vertical scheme but added an edge at the top to give a shadow line. Senator Goodman observed that the windows above seemed to be obstructed by the entrance element, and it was agreed that it would look better if the element were lowered slightly.

Mr. Freed then turned on the facade facing 15th Street, which the members had found too complicated and confusing in the previous version. He pointed out the changes: he had gone back to using brick facing all around the tower at the northwest corner, rather than changing to

limestone on the west facade; he had also simplified the entrance area, discarding the slanting canopy and placing a clearly identifiable entry between two columns. Above was a "window" area, which the Chairman described as "a four-over-four window in reverse, where the panes are opaque and the muntins are glass." There was a consensus that these changes had resulted in a much improved, stronger design.

The discussion then focused on the Hall of Remembrance, with questions being asked about the blind windows, all of which were filled in with brick except one, near the entry, which was glazed but opaque. Miss Wolf found this disturbing and thought the windows should be open, to express hope and triumph over the grimmest actions of man, and to afford views of the Mall and its great symbols of America.

Mr. Freed said the Hall of Remembrance was not intended to emphasize man's inhumanity to man, but to afford a place for contemplation. He said the walls would have niches where candles could be lit, and so windows would not be appropriate; but he noted that at each corner there would be a slit of glass to let in the sun and symbolize the continuation of life, a concept Miss Wolf felt was lacking.

Senator Goodman thought that however commendable Miss Wolf's views were, the Commission should limit itself to its mandate--comment on the aesthetic aspects of the building. Mr. Hart thought Miss Wolf's comments did address the artistic spirit of the building, which was a proper concern of the Commission.

Mr. Porterfield said he considered the building much improved in general, but he said he had always been bothered by the Hall of Remembrance element and what it said to him philosophically; he was particularly concerned by the fenestration elements that were decorative rather than functional and had nothing to do with what went on inside.

Mr. Freed did not think it was necessary to have the inside and outside related; he said blind windows had been used in architecture for a long time and gave the west building of the National Gallery of Art as a comparatively recent example.

Mrs. Deaver said she was also disturbed by the Hall of Remembrance. She found the lack of a conventional entry point coupled with the blind windows and doors troublesome; she also worried about the effect of this element on the Mall, since it would be the most dominant part of the whole museum building.

Mr. Hart agreed that it was disturbing, but he felt that was part of the intent, the message of the building; given that he thought it was a very strong artistic statement.

The Chairman said he saw the Hall of Remembrance as an inward-looking building that one could experience only by going inside; once in, he thought the visitor should not be distracted by the confusion of the street. He said the building would be lit by the skylight and glass corners, and he found the blind windows and doors effective poetic elements, relieving what would otherwise be only grim blank walls. He

compared the way of bringing light inside to what Eero Saarinen had done at the MIT chapel, and Le Corbusier at Ronchamp.

Mr. Porterfield then brought up the issue of Treasury Annex 3, saying that his reservations about the Hall were mitigated by the presence of this building, but if it should come down, the whole context would change and present a totally different point of view.

The Chairman agreed; he said the design had been approved in relation to the Auditors' Building and the Bureau of Engraving and Printing, and that Annex 3 plays a role as well, cupping the space and tending to form a plaza that makes the entrance to the museum a more inviting and human place. He said he thought it was the sense of the Commission that the design could be approved, perhaps reserving judgment on the final detailing of the blind windows and/or other aspects of the facades of the Hall of Remembrance, with possibly even a mock-up stage; but that approval would be contingent on the Annex building remaining, and therefore would be held in abeyance until the Section 106 process of the Historic Preservation Law had been completed and a determination on the Annex building made.

Miss Wolf said she would like to make a motion that since there was time, the architect be requested to restudy the Hall of Remembrance with the word "hope" in mind, in an effort to produce something more uplifting to the spirit and expressive of the meaning of the monuments on the Mall, while still conveying the sense of why the Holocaust Memorial was there.

Senator Goodman again objected on the grounds that the Commission did not have a mandate to comment on the philosophical aspects of a design; he thought it a great mistake to get involved in this way.

The Chairman noted that there was always the problem of widely-varying subjective reactions to a work of architecture. He said that while he, too, hoped that the net effect of this building would be positive, he for one found the present design effective in achieving the basic purpose, which was to say that this is a serious building, in which almost spiritual dimensions are to be contemplated.

Mr. Freed said he did not consider the building negative. He agreed with the Chairman that it should be a place of contemplation, like a temple, and he noted that it would not be dark, that light would flood in from the skylight and from the corner slits. He did not think it would be appropriate, however, to open it up with more windows and encourage people to go over and look out at the Mall. In commenting on the exterior, he said the brick and glazing on the blind windows could be changed to limestone, although he preferred them as they were, but he was concerned that relieving the surface too much could result in a busy appearance that would not be desirable.

There followed a discussion in which the members again expressed their feelings about the memorial element and attempted to phrase a motion that would state these feelings but not imply that redesign of the building was being requested. Senator Goodman became increasingly concerned that the whole question was being thrown into confusion. Mr.

Hart brought the discussion to an end by making a motion stating that the Commission had subjective reservations about the spirit of the Hall of Remembrance building, and while not requesting that that element be redesigned, would ask that these reservations be considered and responded to at the next meeting, understanding that the architect might again present the same design if he so desired. The motion was seconded by Mr. Porterfield and carried, with Senator Goodman opposed.

Mr. Hart then made a second motion, relative to Annex 3, which stated that all the design approvals thus far were contingent on the continuing existence of this building, and that if it should be demolished, these approvals would be null and void. Mr. Porterfield seconded the motion. Senator Goodman pointed out that the motion could be interpreted to mean that the architects would have to start all over again and redesign everything completely. The Chairman said that would be an overstatement and the motion should not be read that way. Senator Goodman thanked him for the clarification, and the motion was carried. Exhibits C, C-1, C-2.

B. Pennsylvania Avenue Development Corporation

1. CFA 17/MAR/88-2, Fireman's Fund Insurance Building (Hub Furniture Store site), 325 7th Street, N.W. Renovation of existing building and construction of new office building, design development. (Previously reviewed 22 October 1987.) Staff member Jose Martinez recalled that at the October meeting the Commission had expressed some concern over the treatment of the penthouse of the new building, asking that it be made more compatible with the rest of the structure, and had also requested further historical research on the appearance of the original dome on the old Fireman's Fund building before approving the replacement design. He then introduced Jay Brodie, executive director of PADC, to comment on all three of the PADC cases to be presented.

Mr. Brodie said that two of the projects--the Firemen's Fund and the Pennsylvania Plaza--had been seen previously and both had undergone changes since Commission review. He said the PADC Design Committee and Board had enthusiastically approved both projects. He noted that the Commission had not yet seen a formal presentation of the third project, Federal Triangle lighting, and he invited the members' comments on this project, a joint endeavor of PADC and GSA.

Mr. James Blount of Keyes/Condon/Florange, architects, was introduced. He showed drawings, pointing out the refinements that had been made in the elevations of the penthouse, repeating pier and cornice details seen in the main structure and using paneling to increase the horizontal effect and visually reduce the height of the penthouse. He showed boards with material samples; Mr. Airy granite for the base, precast concrete for the main structure, and various materials for trim--medallions, rosettes, mullions and railings--in shades of blue and grey. The medallions at the head of each pier would be a light blue crystallized glass, and the rosettes in the spandrel panels would be aluminum, with a light grey finish and a design incorporating a wood thrush and abstract flower and leaf designs representing the American Beauty rose--all symbols of the City of Washington.

The presentation for the renovation of the old Fireman's Fund building and the building adjacent to it was made by Marshall Purnell of the firm of Devroux & Purnell. He showed the present condition of the building, with its missing dome, and noted that the original store front had been removed and replaced with a modern precast panel facade; he said this would be taken off and the ground floor and entry restored to their original condition. He said that the floors above were to a great extent intact. The small building adjoining the Fireman's Fund to the east would also undergo restoration, and a floor would be added, with a mansard slate roof; the sidewall of this addition would be a rough-textured brick, similar in color to the front facade. Store front sash and windows on the old buildings would be green with the trim in two shades of grey.

Mr. Purnell then turned to a discussion of the new dome to be constructed on the Fireman's Fund building. He said they had found that the cost of using gold leaf was very high and were looking at ways to bring the cost down, perhaps fabricating some of the gold leaf in the shop and then bringing it to the site; or, as a fallback position, using a gold powder mixed with paint.

The Chairman said he was pleased with both of the designs. He pointed out that the dome was an important focal point, and that elsewhere in the city, gold leaf had been used. He asked if the Commission was strongly in favor of the gold leaf, and would make approval contingent on its use; he did not think gold paint would produce the same effect. The other members took the same position (as did the architect), and approval was granted on that condition. Exhibit D

2. CFA 17/MAR/88-3, Pennsylvania Plaza (Pennsylvania Triangle, Phase II, 601 Pennsylvania Avenue, N.W., at Indiana Avenue and Sixth Street, N.W. (Previously reviewed 22 October 1987)). Staff member Jeffrey Carson recalled that when this project was seen in October, some members of the Commission had had reservations about the color of the brick to be used and its effect in terms of other structures in the area. The architect, George Hartman, was introduced to show slides and address these concerns. He pointed out that there were many brick buildings in the area, some natural and others painted, as well as the Federal Triangle buildings of light-colored stone with red tile roofs. He said the brick he would like to use was the same color as that used on the Dupont Circle Building, more subtle and not as red as the one he had shown last time. He also pointed out that the two buildings were similar in their use of limestone combined with brick. Mr. Hartman then showed a sample of a brick under consideration, noting that he was not asking approval of this particular sample, but to show an approximate color, so that he could get permit approval; he said he would then erect a full-sized mock-up of a piece of the building, showing both brick and stone, for approval prior to proceeding.

The Chairman said he had been convinced by Mr. Hartman's slides and presentation that the brick would be compatible, and he thought it particularly appropriate that it would be used on the residential part of the building, separating it from the office section. The other members agreed, and the project was unanimously approved. Exhibit E

3. CFA 17/MAR/88-4, Federal Triangle lighting plan, further studies. (Previously informal discussion and mock-up, November 1987.) The Secretary introduced Mr. Brodie, from PADC, who reviewed earlier attempts to light these buildings, generally unsuccessful because of the concentration of light on the attic storeys. He said that a different approach had been taken this time, with the desired effect being that of moonlight rather than strong contrasts of light and shade. He introduced lighting engineer Ray Grenald to make a slide presentation and talk about placement of lights and the effect produced on each of the Triangle buildings. Mr. Grenald said the slides could not give the precise effect, nor did they show the buildings in context, but he thought that those members who had seen the mock-up in November would have an understanding of the vitality he was trying to achieve. Miss Wolf had some questions on the placement of lights and also asked if this project would be coordinated with the White House and Old Executive Office Building lighting. She noted the great divergence in the lighting of these two buildings. Mr. Jack Finberg from GSA was present and said that both buildings were under his agency, which was working with PADC on this entire project, and that meetings had already been held with the White House and the Treasury, and it was agreed that the lighting of the buildings in this area should be integrated with the Federal Triangle project. The Chairman asked about lighting for the new Canadian Chancery on Pennsylvania Avenue; Mr. Brody said PADC would be working with the Canadians on that.

There was a consensus that the lighting plans were moving in the right direction and should be encouraged. Exhibit F

C. Union Station Development Corporation

CFA/17/MAR/88-5, Union Station, east portico glazing. New design proposal. The Assistant Secretary introduced Keith Kelly and Jack Train from the Development Corporation to present designs for window glazing in the east portico; this area would be part of the Presidential Suite restaurant, in what was formerly an open arcade. They pointed out on drawings that the historic character of the openings would be retained and the glass would be anchored in the mortar joints rather than in the stone. It would be clear or slightly tinted. There were no objections and the design was approved. Exhibit G

The Commission adjourned for lunch at 1:00 p.m.; the meeting was reconvened at 1:30 p.m.

D. U.S. Army, Baltimore Corps of Engineers

CFA 17/MAR/88-6, U.S. Soldiers' and Airmen's Home, North Capitol Street. Revised designs and report on historic preservation actions. (Previously reviewed 19 November 1987.) This project was withdrawn until differences between the applicant and the Advisory Council regarding demolition of some of the old buildings on the site could be resolved.

CFA 17 March 88 - 7
National Zoo, Olmsted Walk Phase III
Realignment

E. Smithsonian Institution, National Zoological Park

CFA 17/MAR/88-7, Olmsted Walk, Phase III, Revised designs.
(Previously reviewed 21 January 1988.) Mr. Carson reviewed the project, noting that at the last meeting the Commission had asked for additional study on one portion of Olmsted Walk and had requested a mock-up at the site to indicate where the path would go, what the new topography would be and what trees would have to come down. He said the landscape architects, Oehme/Van Sweden, had made new studies, and he pointed out the old and new configuration on a site plan before introducing Mr. Van Sweden, who then introduced Mrs. Denney, the project director, to make the presentation.

Mrs. Denney reviewed the rationale behind the walkway plan: to bring the visitor closer to the elephant and Nile hippo exhibits, two of the most popular at the Zoo, to allow a large open area to the north (now a parking lot) to become a grasslands exhibit area, and secondarily, to increase the importance of this accessway to the central area of the Zoo. As the Commission had expressed concern about the number of trees that would have to come down and some of the grading changes that would have to be made to implement this plan, Mrs. Denney said an alternate configuration had been developed. She said this solution would take land from the grasslands exhibit and bring the pedestrian closer to the parking area, but it would save more trees. She showed grading plans, pointing out that there would be less cut and fill and more gentle slopes in areas that had concerned the members. She thought the proximity of the walk to the parking area could be mitigated by judicious use of plant material. The Chairman was concerned that even so, the most important tree, a large red oak, would have to be cut down; he said that during the site inspection before the meeting, those present wondered if a kind of switchback configuration of the path in the area near the oak tree might save it. Mrs. Denney was not sure this would work as far as the height of the path in relation to the exhibit areas was concerned, and Rick Leider, representing the Zoo staff, thought it would cause problems in circulation, with people taking a shortcut rather than following the switchback. The Chairman said this plan was only a suggestion made in an effort to find a way to save the oak tree, and he added that he thought Mr. Porterfield should see the site before the Commission took any action. Mr. Porterfield thought that perhaps some compromise could be made that would at least give the tree a chance, but he did not favor an exaggerated curve to the path as it would then be outside the Olmsted vocabulary.

Exhibit H

F. District of Columbia Department of Public Works

CFA 17/MAR/88-8, D.C. Correctional Treatment Facility, 19th and Massachusetts Avenue, S.E. Design for new building. The Assistant Secretary noted that the Commission had visited the site before the meeting and then introduced Edith Fitzhugh from the District's Department of Public Works. Mrs. Fitzhugh said that as a consequence of a study undertaken at the request of the mayor in 1986, it had been determined that the Department of Correction's most pressing need was for an intensive treatment facility to house the following programs: reception and diagnosis, substance abuse, and mental health. She said the architectural firm of Silver & Ziskind had been asked to develop plans for



CFA 17 March 88 - 8
D.C. Correctional Facility
Addition of new complex

this facility, and introduced architect Paul Silver to make the presentation.

Mr. Silver said this would be a unique facility, a treatment center for inmates who had volunteered and had been accepted for the program. He said it would be a large building--400,000 square feet--and to avoid a monolithic appearance had been broken down into three sections to express the components that make up the facility. The inmate housing area would be treated like an apartment house, the medical wing would actually be a small hospital, and the reception and diagnostic area would be more like the traditional jail, as it would house inmates who had been convicted, had not volunteered for a program, and were being held for a short period for diagnostic purposes before being sent elsewhere. Architecturally, the facilities were housed in buildings of varying height, the taller towards the rear, with a low entrance element that unified the separate sections. The basic material would be precast concrete of several neutral colors to express the different elements; these elements would vary in form and in facade articulation to break down the scale of so larger a project.

There was general agreement that this was a good solution to a complex problem, and that an effort had been made to screen it from nearby residential areas. Miss Wolf had a question about an archeological dig that had taken place on the site. Miss Fitzhugh said the dig had not produced anything of significance, but she noted that the actual building site had been moved back somewhat so as not to include other areas of possible archeological interest.

The Assistant Secretary asked staff member Sue Kohler if she had any comments on the history of the site. Mrs. Kohler said she would just like to note that the site was adjacent to Congressional Cemetery, established in 1807, and she asked Mrs. Fitzhugh if the Congressional Cemetery Society had raised any objection to the construction. Mrs. Fitzhugh said her agency had been in contact with this group early in the planning stage and they had not indicated any opposition. Exhibit I

G. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. Appendix 1: Approved.

(At this point in the meeting, just before approval of the Old Georgetown appendix, the Chairman excused himself to attend another meeting. Before he left, Mr. Hart asked if the Commission would agree to a resolution congratulating retiring GSA Administrator Terence Golden on a job well done. There was unanimous agreement that a letter should be sent, and the Secretary said he would write it. Mr. Porterfield, as Vice Chairman, then took charge of the meeting, and the Georgetown appendix was approved.) Exhibit J

2. Shipstead-Luce Act

a. S.L. 88-42, 7417 16th Street, N.W. New house. Permit application. Mr. Martinez located the site on a map and showed plan and elevation drawings, as well as photographs of the site. He said the ANC had some concerns about the design, as did the staff, and the staff had talked with the owner about various details that needed more study. He said the owner had been agreeable to making these studies and would bring the design in again next month. The Assistant Secretary noted that three other houses in the immediate vicinity would be on next month's agenda, and he thought it would be a good idea for the members to make a site inspection. Exhibit K

b. Appendix II: Approved.

The meeting was adjourned at 2:10 p.m.

Signed,

Charles H. Atherton
Secretary

THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

EXHIBIT A

202-566-1066

26 April 1988

Dear Mrs. Pope:

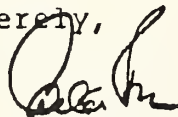
As you know, a measure authorizing the striking of 3 new coins commemorating the Bicentennial of the Congress recently passed the House (H.R.3251) and is now pending before the Senate Banking Committee. Passage is imminent.

With this in mind, it is the Commission's hope that in our ongoing spirit of cooperation with Treasury that the Mint will once again hold an invited compensated competition for selecting the designs. During the discussion at our meeting on 17 March the Commission supported the idea of enlarging the arena from which artists are to be selected to professional artists generally. The Commission believes it would be worthwhile for the government to broaden its net in its quest for better designs.

The Commission also wanted to thank Treasury for enabling it to fulfill its advisory role by participating in the selection of Olympic commemoratives before the Secretary of the Treasury made his final choice. We hope that this competition for the Bicentennial of Congress coins will be held in much the same manner with the CFA being able to comment more specifically on the designs once the Secretary has made his final selection.

As we have in the past, the Commission would be happy to work with your office in the identification of individuals who might be considered candidates for an invited design competition.

Sincerely,



J. Carter Brown
Chairman

The Honorable Donna Pope
Director, United States Mint
633 Third Street, N. W.
Washington, D. C. 20220



DEPARTMENT OF THE TREASURY
UNITED STATES MINT
WASHINGTON, D.C. 20220

EXHIBIT A-1

COMMISSION ON THE ARTS

DIRECTOR
OF THE
MINT

June 23, 1988

JUN 27 1988

Dear Mr. Chairman:

This is in reply to your April 26 letter in which you support an invited compensated competition for selecting designs for the proposed Bicentennial of the United States Congress commemorative coins. I apologize for the delay in responding to you.

Broadening the area of competition to include professional artists in general would, I am sure, result in many beautiful and exciting designs. However, many of these artists may not be fully understanding of the problems of coin design which requires the execution of the design in low relief.

In recent years, most of our coins have been designed in-house by the U.S. Mint's engraving staff. However, both open and limited competitions have been held by the Mint in the past. Limited competitions allow us to get a timely submission of professional designs. Inviting other professional artists to submit designs may unnecessarily lengthen the review and selection process. Although we believe coin design competitions should remain limited, we are receptive to including a few non-medallic artists in these competitions.

We appreciate the Commission's assistance in the past and look forward to working with the Commission and drawing on its very capable resources in the future.

Sincerely,

Donna Pope
Director of the Mint

The Honorable J. Carter Brown
Chairman
The Commission of Fine Arts
708 Jackson Place, N.W.
Washington, D.C. 20006

Statement on S2042 by
J. Carter Brown
Chairman, Commission of Fine Arts
before the Senate Committee on Energy and Natural Resources,
Subcommittee on Public Lands, National Parks, and Forests,
February 23, 1988

Mr. Chairman, members of the Committee, in compliance with your request that I testify, as Chairman of the Commission of Fine Arts, on the proposed legislation concerning the introduction of an additional statue on the site of the Vietnam Memorial, I would like to offer the following comments.

If this legislation is passed, and, even without it, if any new proposal of this kind should be submitted to the Commission, we would keep an open mind and look at any proposal on its merits. In the spirit of open-mindedness, I believe the proposed legislation could be improved by entering less into the design specifics of what it endorses; rather, it might refer to "a specific commemoration of women Vietnam veterans" whenever it now calls for "a statue of a woman."

Meanwhile, I would like to take this opportunity to review for the Committee some of the events and thinking that have led up to the point at which we are today.

The Congress has, as I see it, already taken four important actions that relate to this issue. First of all, it authorized the Vietnam Veterans Memorial itself in 1980 in Public Law 96-297, "in honor and recognition of the men and women of the Armed Forces of the United States who served in the Vietnam war." That the Congress's mandate has been carried out is proclaimed, for the millions of annual visitors to see reaffirmed, in the inscription at the very center, which reads, "In honor of the men and women of the Armed Forces of the United States who served in the Vietnam War."

The resulting memorial has been as successful as any in history. Those who may have had doubts based on the original drawings cannot pass by the completed work unmoved, and the effect on the visitor has now become legendary. On those walls are inscribed the names of all those who gave their lives, men and women alike.

Second, in 1986 the Congress passed Public Law 99-652, known as the Commemorative Works Act, in order to guard against the proliferation of statuary and memorials in the monumental core of Washington. The need for this legislation was partly triggered by the very success of the Vietnam Memorial as it now stands, and the natural impulse is for every group to want to achieve memorialization. Very wisely, the Congress has foreseen where this could lead, and has taken a very commendable initiative in applying brakes to a process that, if left completely to the winds of political opportunism, could conceivably make a travesty of the memorials we now have.

Third, the Congress has recognized the deep debt of gratitude this nation owes the dedicated and heroic women who have served the Armed Forces of this country in Vietnam, and in all wars, by passing, also in 1986, Public Law 99-610, authorizing a memorial specifically for women in the monumental core

of the Capital area. A memorial to nurses who have served their country in war already exists in Arlington Cemetery. The Congressional mandate I refer to goes beyond that, however, and beyond the current legislative proposal which is limited to the women who served in Vietnam. In PL 99-610, Congress implicitly underscored the importance of fairness, and of not excluding the contributions of women in all other wars. This memorial would include the heroic uniformed women of the Vietnam conflict, who number some ten thousand, but it would also recognize, for example, the over three-hundred-and-fifty thousand women who served in World War II. Some of these were shot down in action delivering bombers from U.S. factories, and, in other countless ways served our country in degrees of sacrifice that are beyond measure. Although breaking out the Vietnam component and treating it separately does not, theoretically, preclude the memorial that has already been authorized by Congress, in the practical world of fund-raising, since all of these must be built with private funds, it does, undeniably, interfere with it.

Fourth, the Congress has created two commissions, the Commission of Fine Arts in 1910, and the National Capital Planning Commission in 1924, specifically to serve the people of this country by bringing to bear expert opinion on issues of just this kind. Congress has then and since consistently recognized that questions of design are not best resolved by large legislative bodies. As to the Fine Arts Commission's role, we believe that a wrongly designed memorial will, over the years, do a disservice to the cause it is attempting to serve, and thus we feel the Commission's role lies in the line of patriotic duty to the long-term interests to the nation as a whole.

Historically, the Commission of Fine Arts is very proud of its specific role over the past fifteen years in helping to bring about the highly successful Vietnam Memorial that exists today. In the beginning, on that site, were the "temples," the temporary office buildings that cluttered the Mall as an expedient of World War I, and remained until, finally, President Nixon took up the cudgels personally, and got them torn down. His idea for that space, north of the Reflecting Pool, however, was to create a "Tivoli" on the Mall, and the Fine Arts Commission fought the concept of an amusement park on that site as inappropriate. The resulting landscape design we believe is enormously successful. Constitution Gardens, as that site is called, contains a very beautiful meadow, whose point is its flatness in contrast to the great vertical statements made by the Lincoln and Washington Monuments. Therefore, when we first heard that the Congress had mandated a memorial in that area, we had grave misgivings. We were thus immensely relieved when we found that the Vietnam Veterans Memorial jury had chosen, from the 1421 designs submitted, a solution offered by a talented designer, herself a woman, which took the given of that flatness and moulded it into the Memorial we now know and cherish. Its long arms point each to the great presidential memorials, and thus in a sense incorporate by reference the ideals for which our Armed Forces suffered in Vietnam.

We are particularly proud of the Fine Arts Commission's role in making it possible for the present Memorial to exist at all. So deep was our conviction of the importance of the subject, that these heroic veterans, men and women, should be recognized on the Mall, and so impressed were we with the design by Maya Lin, that I risked the opprobrium of the arts community in this country in pleading with my fellow Commission members to give in to the demand of the then-Secretary of the Interior, Secretary Watt, that we agree in principle to

the addition of a bronze sculpture and flag, before he would release the building permit that would allow any memorial to be constructed.

As to the flag, this presented little problem, even though we were trying to avoid vertical elements, as long as it could be properly sited. The idea of placing it at the apex of the wall, like a golf tee, would have rendered a tremendous disservice to our national flag, as no vertical element of that scale could look anything but silly in immediate juxtaposition with the enormous stretch of wall and emotional power of the Memorial as designed. That apex, reflecting as it does our two greatest American monuments, is already charged with patriotic meaning and needs no further prettification.

As to adding any sculptural group, it certainly was with heavy misgivings that I and my fellow Commission members reached this compromise in our own minds, but we felt that if the right sculptor were involved, and the location of the statuary were sensitively enough placed, we could just get away with one such exception without destroying the extraordinary integrity and power of the basic Memorial itself.

I believe we did just get away with it, as the present sculpture sets up a kind of dynamic balance, an interaction with the Memorial, and serves as an explicatory entrance experience for those who approach the Memorial from the Lincoln Memorial, which so many do.

The solution offered by the Vietnam Veterans for a specific sculpture was to resort to symbolism, as there was no way a literal depiction could be made to include all the elements who fought or served in Vietnam. It is the device, honored over the millenia, of having the part stand for the whole. Many heroic Americans are not literally depicted in that sculptural element. Among them, it is true, are the ten thousand women who served as part of a uniformed force numbering over three million, or as it happens, less than half of one percent.

But the point of the memorial is not the piece of sculpture that got added to it. The original Memorial, the wall, stands to honor all, and is explicitly inclusive. The emotional issue today, I recognize, is triggered by the bronze that is there now, which tends to produce envy on the part of anyone belonging to any sub-group that is not visually depicted by those three infantrymen. The Commission felt in its review this fall that including a white, Army nurse would only continue and exacerbate that process of exclusion. It is a slippery slope.

I sketch in this history, Mr. Chairman, merely to establish for the record that this is perhaps a more complicated issue than it may appear on the surface, and that the Fine Arts Commission action this fall was not taken capriciously or prejudicially. If there is a conceptual flaw in including any statuary, we questioned whether it could ever be corrected by merely adding more. Two wrongs don't make a right. If this year's legislation says we stop with just one more addition, what does next year's legislation say?

I commend this Committee on taking valuable time to review this matter, and my fellow Commissioners and I look forward to the opportunity of continuing, objectively and open-mindedly, to serve this Congress in any way it asks.

EXHIBIT C

CHAIRMAN BROWN: All right, let's start with the Submissions then. The first is the Holocaust Memorial Council coming before us with revised designs.

MR. MYER: In February the Commission reviewed design developments of the concept for the new building as approved in June of 1987 and had questions about several of the specific design elements as shown on the material presented at that time and asked for some additional clarification and some design study alternatives. So this morning we have three alternatives, including the original alternative on the piece of cornice element on the 14th Street side of the building and additional study of the integration of the brick and limestone elements facing the 15th Street side of the building, the west side of the building.

Another unresolved area of that discussion was a piece of sculpture, a sculptural gate, which was presented

authorization to support the Army's point of view at the Zoning hearing.

CHAIRMAN BROWN: Well, I think our position would be that the break point is certainly there at 90 feet, and anything less is all to the good.

Does everyone agree?

MR. HART: Yes.

CHAIRMAN BROWN: All right, let's start with the Submissions then. The first is the Holocaust Memorial Council coming before us with revised designs.

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Another unresolved area of that discussion was a piece of sculpture, a sculptural gate, which was presented

to the Commission and the Commission felt that they would prefer to discuss that at another time, when the sculpture member was present.

Without going beyond that, I would like to introduce Mr. Freed to continue the discussion.

MR. FREED: Thank you. We have actually brought our models down, and I would like to go through the models and show them to you.

CHAIRMAN BROWN: Good.

MR. FREED: As you will recall, on 14th Street we had the issue of the upper part of the street, and we had come in with the scheme on the left. We have scheme B, which is a straight slope, and Scheme C, which is vertical. The drawings are always a little more exaggerated than reality. This has about a two foot slant and this is a slightly curved element at the street. This shows the slope, and I feel a determination is desirable on this, because we tried it straight and it did not look as complete.

We have A, B, and C, and I would like to know the Commission's reaction to it.

CHAIRMAN BROWN: Well, D might be a combination of B and C by which you kept it straight, but you curved the

problem of termination and have a thin shadow line along there.

CHAIRMAN BROWN: In other words, you keep the slope vertical, but you take your idea of terminating, which I happen to agree with, something that would just give a sense that it wasn't cut off by a cookie cutter and could be any height.

MR. FREED: Perhaps bevel it, because here we do bevel it.

CHAIRMAN BROWN: Yes, it is very handsome there, just that little edge, whatever that is. If you are going to get into that vocabulary, I think it just becomes expected of you to have the shadow line there below the cornice.

MR. PORTERFIELD: You are talking about this one that has a certain curve?

MR. GOODMAN: There is a window obstruction problem there.

CHAIRMAN BROWN: In the model it comes really so close under the windows it is like a guy's collar that is right up under his chin.

MR. FREED: I think we might be able to put it down six inches.

CHAIRMAN BROWN: I think it would be handsomer lower. I think the photograph on the right is really quite handsome

and you have arrived there. It is really a question of refinement. I think if you could lower it slightly and perhaps introduce some kind of element, you are home free.

MR. FREED: Can we look at the other one, which is a cornice problem? I find there are many ways of terminating there.

Could we bring up the model?

CHAIRMAN BROWN: Yes. I see they have done just what we asked them to. It is a big enough model.

MR. FREED: Could we start with what we had? It is best to start there.

CHAIRMAN BROWN: I agree -- the way we were. We would move to the model, but then we can't be heard by the reporter.

MR. FREED: You will recall this. The building to the left is the one you looked at last time. We still have this. That is just a residue from the last meeting. What we are proposing is the original concept, which was to wrap this building in limestone. This is the end limestone tower, which was a public stair. This was the tilted stair at the entrance below. The Commission found it too active and asked us to restudy it and asked us to come forward with a --

CHAIRMAN BROWN: There was an even earlier submission, wasn't there, that showed it in brick?

MR. FREED: There was an earlier submission, yes.

CHAIRMAN BROWN: Do we have access to that?

MR. ATHERTON: Not very handy.

MR. FREED: You took a photograph of that.

MR. ATHERTON: It would take some digging to get it out.

MR. FREED: It was substantially like this, although it was much less developed. Now what we find in doing this, I must say I think that is more provocative, I think it is stronger. However, we are so deep in this recess that, to my mind, one would like to have something more aggressive. However, what we have done here is we have substituted the canopy with an entry. If you look at that canopy, there is no entry, no announced entry; you just slide in. In order to make it clear, this is a detail we resorted to, a pair of columns, and this is that scheme that you see up there under the light in color. The left shows the original and the elevation is shown to the right.

CHAIRMAN BROWN: It is a great improvement. I think it is very handsome. It has done just what we asked. It is

calmer and has a sense of ingress -- welcome -- and I think that when you got the model to that scale you began to see how complicated it was before.

MR. FREED: It was complicated.

CHAIRMAN BROWN: Now it is really filled out and is a rather strong set of forms.

MS. WOLF: There is one thing I just want to clarify. I was reading the transcript of last month and you said that in the turrets there were going to be scholar houses. Does that mean scholars are going to be living in the turrets?

MR. FREED: No, It is going to be study halls, a little bit like the National Gallery, which has its scholars. I don't think I thought of houses.

MS. WOLF: I perhaps was confused.

CHAIRMAN BROWN: And, of course, we get mesmerized by this absolutely head-on view, but you never experience architecture that way, and what is, I think, so strong about Mr. Freed's design is that the towers are a rhythm of towers. You don't have the overall model, I guess, but if you could tilt this, you begin to see that they march all the way along in that dialogue with the Auditor's Building, which was such a gutsy thing to do, to mix materials, and I think it is really

quite successful.

MS. WOLF: I wasn't paying attention. Could you explain to us again where there would be brick and where there would be limestone?

CHAIRMAN BROWN: The colored rendering shows it.

MS. WOLF: Perhaps you could state that for the record.

MR. FREED: Well, there is brick on this tower and the brick follows down here and underneath and limestone comes in above it.

MS. WOLF: The tower would be brick and almost a C or an L formation of brick, then, on the base?

MR. FREED: Yes.

MS. DEEVER: Would you explain to me what the material is that you used in that canopy now, that window area?

MR. FREED: That canopy?

MS. DEEVER: No, I mean in the second version there.

MR. FREED: This is still limestone.

MS. DEEVER: It is still limestone, with light on the --

MR. FREED: There are very thin slivers of glass.

Actually most of the light comes from the sun --

CHAIRMAN BROWN: It is sort of a four over four

window in reverse, where the panes are opaque and the muntins are glass.

MS. WOLF: Why have you done that?

MR. FREED: Well, we have done that because we don't want to direct you out.

CHAIRMAN BROWN: They don't want to see out.

MR. FREED: We want a glimmer of light, but we don't want to look out.

CHAIRMAN BROWN: I think the effect would be quite fascinating inside. You would just get these bits of brightness going through which tell you what kind of day it is, but don't tell you anything more.

Well, I commend you. I think you have done, really, everything we asked. I don't know if there are other comments, but I think now we have come to a point where the elements aren't all competing with each other. The Hall of Remembrance -- we have been through all of that -- and it is like focusing in. I think someone coming up to the building would be struck by this immensely powerful form which is very three-dimensional and functional of the Hall of Remembrance and then intrigued to go beyond and intrigued all the more because a glimmer of this other part of the building has been allowed to be ex-

pressed.

MS. WOLF: Would you explain to us -- I notice on the six-sided building, the Hall of Remembrance, I notice on the model that the windows are filled with brick.

MR. FREED: These were closed.

MR. PORTERFIELD: What is the far left one that appears to be of different material?

MR. FREED: That is a piece of glaze.

MR. GOODMAN: Was there a reason for that?

MS. WOLF: That is glaze and the other two are brick?

MR. FREED: That is glaze and all the others are brick.

MS. WOLF: Why have you done that?

MR. FREED: It is symbolic.

MS. WOLF: And that light would go in through that?

MR. FREED: No, absolutely not. It is like spandrel light. It is glaze that cannot be seen from.

MS. WOLF: I wonder if the other Commissioners think that perhaps that is a bit confusing, or how do the other Commissioners feel about having the same rhythm

CHAIRMAN BROWN: Well, brick, I think, is a fascinating idea.

MR. HART: I like using that to focus your entrance.

CHAIRMAN BROWN: There are another couple facets. What happens in them?

MR. FREED: This is brick.

CHAIRMAN BROWN: That is brick again, and all the others are brick. It is only this one that speaks out into the plaza, but no one will see through it?

MR. FREED: No.

CHAIRMAN BROWN: It is light giving. Will you sense that light from inside?

MR. FREED: No.

CHAIRMAN BROWN: The light comes through those slits?

MR. FREED: Yes.

CHAIRMAN BROWN: So what will the effect be? It will be what -- masonry behind the glaze?

MR. FREED: It will be the effect of stopped-up windows. It is really like a blind window, except we have not used the same material.

CHAIRMAN BROWN: You kept the glazing.

MR. FREED: In one of them.

MS. WOLF: I remember a discussion we had at the

last meeting where Mr. Hart said "hope", and I really feel that this building is a triumph, and the memorial should be a triumph over the grimmest actions and most horrible actions to remind ourselves that humanity exists and humanity should be good. You have done an awfully persuasive job of showing us that humanity has been awful and what one person can do to another. By the time one has experienced this, after entering on the 15th Street or east facade and going through the building. I would like to ask my fellow Commissioners if they don't feel that perhaps those windows, which are now blocked up with brick or glazing material, shouldn't be opened to reflect some light and to reflect some hope. After all, the western facade faces our nation's greatest memorials, not one, not two, not three, but four of them.

MR. FREED: Can I answer that. I think that is a very well-taken point. Firstly, the Hall of Remembrance is not going to be a hall that is going to celebrate inhumanity of man to man. We want to go to the Hall of Remembrance because here we want people to contemplate, and we bring daylight into it because we want the sun there and we want a symbol of hope, of life going on. I think you are right about that.

Now, what we have done -- you will recall from the

time I presented it the first time, the corners are glass. All the corners have slits of glass so we can look out at the corners and we can see the monument in the middle. It seems inappropriate for us to put it in the middle because in the middle we want to have niches where people can light candles, but I do think we have to see the outside and the corners there, as you can see, are glass.

MS. WOLF: I don't even think I know how I would feel walking through this and how I would feel as an American in having this on the Mall. The Mall is as American as you can get. You are going to be facing the Lincoln Memorial, the Washington Monument, the White House, and the Jefferson Memorial. I think that memorials offer hope and have to offer hope. The reason this memorial can stand in America today is because of our founding fathers, who based this country on a democracy and that all men are created equal, and yet you are blocking visions that remind you that all men are created equal. You are blocking those symbols of America. I want to ask my fellow Commissioners to consider whether it would be reasonable to restudy this to a certain extent to open up those windows and let us see that the reason we can celebrate this memorial is because it is in America. Don't block the

symbols that made America great. Incorporate them in your building.

MR. FREED: We thought we did that at the corners.

MR. HART: The problem here is that it is such a fine and sophisticated piece of work, it is such a beautiful piece of work, even though it is not the tomb that was objected to, which carried more of the weight of the darkness, I think, than the commemorative event, and there is a sense of light here, but it is, to me, such an exquisitely designed thing --

MS. WOLF: I think it is far improved, but perhaps we should be celebrating some of the good things about this country and the fact we can build this here. I would like to know my fellow commissioners' feelings about simply opening them up. If you are going to have windows there, open them. By the time a person has experienced this building, I think they need to know there is some good in the world.

MR. GOODMAN: Mr. Chairman, may I just comment? I think however commendable Commissioner Wolf's views might be, they go beyond the proper mandate of this Commission, which is to determine the exterior esthetics, the esthetics of these buildings that have come before us, and not to intrude ourselves into the functional basis upon which they are being prepared.

It does seem to me that we really do not have the right to get into this question. That is a matter which rests with the people who have constructed the Holocaust Memorial, and for us to suggest to them that there is a reason to look at American monuments is an idea that appeals to me subjectively, but is really not what we are all about. I think we have to be fairly careful to concentrate on the esthetics of this, and I don't think there is a significant difference esthetically as to whether there is a transparent or translucent or opaque surface in that particular spot.

MR. HART: I disagree with that statement of my colleague. I think what Ms. Wolf is raising is the issue of the artistic spirit, the heart of the building, and I think that is very much in our province.

MR. GOODMAN: Would you give us your view of whether the artistic spirit of the interior of the building is germane to what we are supposed to do here.

MS. WOLF: We are discussing only the exterior and --

MR. GOODMAN: But aren't you discussing what you see from the interior as you look out?

MS. WOLF: Or as you see the exterior if you are a visitor on the Mall, and you see windows which face every

building on the Mall, with the exception of the Washington Monument, which are open, and windows are inviting; they are eyes into the building.

MR. GOODMAN: If that is your discussion, that is a different thing from what you have just been discussing.

MS. WOLF: Perhaps we are doing the inside one way and the outside one way.

MR. HART: Sometimes you can't avoid it.

MS. WOLF: I really feel this building has come a long way. It is a unique situation, and I would like to see windows. I would like to see as the exterior on the west side, I would like to see actual windows -- w-i-n-d-o-w-s.

MR. PORTERFIELD: We had a lot of discussion last time about all of the things you addressed, which I agree it is a much finer building and certainly meets the criticisms we had the last time, and somehow we have not -- we have sort of left behind the Hall and we didn't have any real discussion about that last time that I can recall.

CHAIRMAN BROWN: We had plenty of discussions the previous two times.

MR. PORTERFIELD: Previously. Just from my point of view, I think, first of all, the improvements we have asked

for are indeed improvements. I like it better. I think the sense of the continuity with the Annex Building, with the brick, and with the other buildings, I think that there is a nice kind of feeling about looking into the space now.

The Hall has always struck me as a rather odd kind of thing, because of these kind of fenestrations, that don't have anything to do with what is happening inside. So I have always looked at it as sort of a decorative element, not a functional element. These are not really doorways going anywhere and they are not windows going anywhere either. So the real question is what does that do from the public side, what does it say, what does it represent. To me it is a decorative aspect of this building that I have never been terribly happy with, and it seems to be sort of a contradiction in a way to what we have always been taught about design, that somehow there is a relationship inside to outside, that things exist because there is a reason for them. But I think the rest of the building is understandable.

MR. FREED: There is not necessarily a relationship of the inside to the outside. For example, the old National Gallery has blind windows. Blind windows have been in architect for many, many years.

MS. WOLF: In proper context, Mr. Freed.

MS. DEAVER: I would like to speak for a minute about this particular element of the building and also tell you thank you for listening to the Commission and adopting the ideas that we suggested. One of the things about the Hall of Remembrance, to me, is that you do not enter it from a conventional entrance point, and so the combination of blind doors and the blind windows makes it a very moot building, and I think that is troublesome. That becomes -- I don't know what the architectural language is or symbolism is that you have in mind when you propose this blind window, but it tends to be a little disturbing, I think.

MR. HART: Well, it was included to be disturbing. That was the intent. It grabs you very strongly, and you feel suddenly, these windows are closed. That is part of the message of the building, and I think that is what is troublesome to people, is the adoption of that message.

CHAIRMAN BROWN: I see it another way. I see it as an inward looking building and in order to experience this, one has to get inside to find out what is going on there. Mr. Freed mentioned the West Building of the National Gallery, which is an analogy I was going to bring up, where a building

is constructed for that purpose, where you are not supposed to be concentrating on all of the other confusion of the street, and so forth, and among the considerations is you want to protect people from the tourist buses and disadvantageous qualities of the uncontrolled environment. You have something which is very good looking on that whole form, which reflects those planes or which reflects toward the central point and it has the central skylight and it has windows and it has glass, so it is not the thing we had trouble with at the beginning. I think it is lightened up. These are very small features; these are decorative elements which help relieve it. I think it would be much grimmer if you asked him to have just a total blank wall there. I think the fact it has some kind of architectural relief is a plus. It brings it into the human category of normal buildings. It is not a way in, and shouldn't be, it is not a pass-through space; it is a space that has a very high degree of purpose, and that has to be experienced by entering it and by entering it the way they want you to do it and not just drop in casually from the Mall.

MR. GOODMAN: I would like to add, and I think what has come through from your comments is, to create a deeply contemplative atmosphere within this space and a creation of

a larger window surface on each of these critically important walls would defeat the purpose of that atmosphere.

MR. FREED: You would look out, rather than in.

MR. GOODMAN: And if there is candle lighting and matters of that sort undertaken within, I would be very much concerned about having picture windows, which are quite distracting from the atmosphere you intend to portray.

MR. PORTERFIELD: Do you still have stairs going up to that large area, that large pavilion?

MR. FREED: No, we don't have stairs. We moved the stairs.

CHAIRMAN BROWN: I think of the non-denominational chapel at MIT by Sarnam, for instance, which is such a moving place to go into, and what makes it that is he brings light in a very vivid way. In that case, you remember, he scoops out those arches around the base of it and light bounces over a moat of water and comes in and flickers up the wall. He brings the light in through these extraordinary scoops so that the light seems to be ethereal. It comes down into the space, and there are no windows where you sit looking out. There are these little windows that are stained glass and they are very scattered and they are very small, and these are inward looking spaces, and I think there is a role in

architecture for that. I think it almost makes it more difficult, if you were going to pretend that this is just the fifth of the memorials that Ms. Wolf mentioned, I think the more you open up dialogue with all of those, the more you are then setting this up to be part of that chain, and I think the fact that it has a contemplative shyness of its own, that it wants to have what goes on very much happen inside, rather than wearing itself on its sleeve, I think is only to its credit.

MR. HART: I would like to go on record to say I agree with Ms. Wolf in terms of what I consider the darkness of the spirit of the thing. However, on the other hand, I think, as I said, I think it is so well and beautifully thought out that it should be approved. For instance, I like, if you are going to stay within the meaning, I like this kind of gutsiness that goes with these bricked-up windows. I think it is very strong.

CHAIRMAN BROWN: I find a poetry in them which I find very difficult to articulate. It does have an effective quality, and such a small touch -- pure esthetics -- and it does help to bring the brick vocabulary in farther south so there is this intertwining or some interrelation, but it is

nothing that perhaps need hold this up. That is something that one can really test in mock-up, once they get it up. There are various ways of finishing off those --

MS. WOLF: I wonder what Congress' intent was when it gave the Holocaust Commission such an auspicious space on the Mall.

In reading the legislation, I came away with two views. One was that, indeed, this was a horrible subject and it should be mentioned. The other was that in giving the Holocaust Commission this space -- originally, we know, there were red brick buildings that were torn down, but in giving it this space we wanted to show the American public what could happen, as Congress said.

I just ask the Commission to consider one more time whether or not we shouldn't, in this unique opportunity -- this is not Northwestern University; there is no other place like the Mall -- I ask the Commission whether or not it wouldn't like to reconsider the idea of opening the Mall into this building, and vice versa.

After all, you have the best piece of property in America to work with, and I really feel that it would be a mistake -- this is my feeling -- it would be a mistake not to

include some more of that feeling of hope and hope means open arms, it doesn't mean closed, blind windows.

If you intend to use the brick as a motif, I understand that and I applaud you, and the idea of the brick and limestone mixing is something that was very difficult to achieve, and I understand how you did it and I appreciate that. Perhaps what is troubling me is the idea if we are to consider this brick motif, these blind windows as a motif, that there is only one brick square per side, and perhaps that is what is troubling me.

MR. PORTERFIELD: Perhaps, also, the fact that you have one that is glazed, that suggests very much more strongly that the others are closed up windows. I think it sends a stronger message in that respect. I like the brick. As a detail, I think that is beautiful. I would like it even better if they were all brick.

I wanted to ask you a question about the other two openings on the base. It is hard to tell from the delineation. What is that? Is there grillwork on that?

MR. FREED: It is grillwork on there.

MR. PORTERFIELD: And the other one is open?

MR. FREED: No, they all have grillwork on this

side.

MR. PORTERFIELD: But the large windows in the middle --

MR. FREED: They are large blind windows in the middle.

MR. PORTERFIELD: They will have the same kind of grillwork?

MR. FREED: No, they will be limestone and brick.

MR. PORTERFIELD: But it does something else again, and that is why I asked about the stairs, whether they were still there, which certainly suggests one walks up and enters there, and the different treatment of those things also suggests very strongly that that is an entry somehow. It keeps telling me it is an entry because it is different from the other two.

MR. FREED: There are no stairs. ;

MR. PORTERFIELD: The stairs aren't there? It is a separation of what -- two and a half feet -- so you can't really walk up there.

Well, I must say that I don't like that building and I never have liked that building, but not for the way it is designed. I think the artistry of it is quite beautiful. I don't like it for what it says to me, and I just have to

say that. That is why I sit here and look at it and look at it. So that might be translated as a philosophical kind of point of view, rather than design and esthetic point of view, because I think the piece of art work is pretty good.

That all relates to another issue here, which we realize that this existing Annex Building is not a part of the memorial, but it certainly would have a totally different point of view if that building would come out any time in the future. Therefore, I would like to reinforce that I am, and I think all of us here are, speaking to this project with that building intact, with the idea that it will not ever be torn down, because that is the context within which we see all of this, which I think helps me get over my concern about the Hall, and I think I like it a lot better without the gate of thorns, too.

CHAIRMAN BROWN: Well, since Commissioner Porterfield has brought up the element here on this model, on the end, of the Annex Building, I think we should get that on the record.

I was puzzled to read a letter to the Editor of the Washington Post, which was written by Mr. Rosenblatt, the Director of the Museum, which said that we note that the design of the proposed museum is not contingent on the disposition

of Annex III, and I just find that difficult to accept, and I am sorry if he has misread what the Commission's feeling is on that. The context of this building has been the essential factor driving the design from the very earliest studies. You remember all of the effort we did to line the cornice heights up with the Bureau of Engraving & Printing. If there was any question one was going to tear down the Bureau of Engraving & Printing this year, we certainly would ask for a redesign of the Holocaust Memorial. By the same token, the brilliance of the architect to introduce brick on the northwest side was totally dependent on the existence of the Auditor's Building. If the Auditor's Building was slated for demolition and there was put up a white marble building there, it would certainly look silly to have these towers and red brick all of a sudden. So I don't think one can argue that these environmental factors aren't relevant, and the brilliance now of this solution of integrating that with the red brick, which is picking up on the fascinating solution that was achieved by the previous architect who had the previous problem of integrating the Annex to the Mall experience, with its mixture of the Castle of the Smithsonian, and all of the other buildings that are part of the environ-

ment there, and it does that extremely well, in my view. It turns that corner, it doffs its hat to the era of the Mall design and is part of the American renaissance and is a very elegant building in its own right, so it contributes not only a beautiful turn to the corner, but, I submit, is far better, from the Mall's point of view, than if it were not there and the Auditor's Building, with its red brick, it would have to do that job, and, secondly, what it contributes and what is so nicely shown here is this wonderful cupped space, this sense of plaza, which makes the entrance into the Holocaust Memorial so much more inviting, so much in human scale, so I think that building really makes a contribution, and if it were torn down, I would hope that it would only be on the basis of the other building that did exactly the same thing being put in the same place, and to trade something unknown for something which has at least some history to it would, I think, be too bad. So that I would think that if we can approve this design today with perhaps reserving judgment on the final detailing of the blind windows, and so forth, and maybe even have a mock-up stage, I think it would be the sense of this Commission that that approval would be contingent on the Annex Building remaining, and that we would have to have a decision on this process, which

we understand is not completed yet, before our approval of the Holocaust design as presented today could come into effect, that it would be in abeyance until that is resolved. Is that the sense of what my fellow Commissioners feel?

MS. WOLF: I think I would like to make a motion.

MR. GOODMAN: May I ask a question before you do? What is the contemplated timing of the decision with respect to the Annex Building, approximately?

CHAIRMAN BROWN: Maybe Mr. Rosenblatt or someone can tell us.

MR. ROSENBLATT: That process is underway and there is no determination.

CHAIRMAN BROWN: There is no date certain?

MR. ROSENBLATT: There is no indication from the Advisory Council or Historic Preservation when that process will start --

CHAIRMAN BROWN: Will start? It hasn't started.

MR. ROSENBLATT: I thank the Chairman for his clarification of the Commission's position, and if my letter was in error, or at least this was another point of view, nevertheless I deeply appreciate that clarification because it gives us that kind of guidance.

CHAIRMAN BROWN: I am glad it came up because that letter did focus on it. We were so careful to focus on the last meeting exactly what you wanted to focus on, the design as a design question, but I think there were some assumptions in our mind, which obviously were not the same as, perhaps, the assumptions in some of yours, so I am glad we cleared that up.

MR. GOODMAN: Do you have any approximate moment as to when the decision would be forthcoming?

MR. ROSENBLATT: None at all.

MR. GOODMAN: Are we talking about weeks, months, years? What is the time frame?

MR. ROSENBLATT: I think it is more like months, but I don't have any further understanding.

CHAIRMAN BROWN: In other words, you could be going ahead with drawings, and so forth.

MR. ROSENBLATT: This would allow us to proceed with the project, and within the framework of your decision.

MS. WOLF: If I understand it clearly, your feeling is that the Commission could not give its final approval until we know the fate of that Annex III?

CHAIRMAN BROWN: That's right.

MS. WOLF: In light of that, I would like to make a motion to consider that, since there is no definite date, that the architect restudy the Hall of Remembrance with the word "hope" in mind and the words of what the Hall means in mind and the thought that good has overcome evil and life has overcome death, and a study that is more uplifting to the spirit, while still conveying the sense of the reason why that memorial is there. I think that the background building is fine, but I would ask the Commission to consider a motion to restudy the Hall of Remembrance with those words in mind, with hope in mind, while we are waiting the decision about Annex III.

MR. GOODMAN: Discussion on the motion?

CHAIRMAN BROWN: Yes.

MR. GOODMAN: Mr. Chairman, with all due respect to my good friend and colleague, I truly believe that couching a motion in these terms is assumptious and intrusive on the part of the Commission. I don't think it is our business to tell people who are building buildings what the philosophical underpinnings of their creation should be. I certainly agree that hope is preferable to fear and negativism, but, on the other hand, the creators of this building were creative, as is their mission to do, and for us to superimpose and inject into

this from the outside our personal views I think is highly inappropriate and in violation of our basic legislative mandate, and so, as I say, with real respect and sympathy for some of Ms. Wolf's views, I very much hope that we will not fall victim to the temptation to have this Commission become this dictatorial of purpose in the creation of public buildings. It would be a great mistake.

CHAIRMAN BROWN: The other problem, I think, is the subjectivity involved, as to what one person reads it as saying and another reads it as saying something else. Architecture is not a very explicit art form, and I have all deference to the way Ms. Wolf reads that design. It is interesting, although it is not relevant, I believe, with Mr. Goodman, as to adjudication as a Commissioner on the esthetics of the building; I happen also to believe that I would encourage all aspects of this project to allow the visitor to come out with the sense of trial and the spirit of adversity and the welcome of American democracy for this kind of freedom, but perhaps it is not always available in other climes, so I, too, hope that the net effect of this as a memorial will be positive and hopeful. It is just that when you get into these seas of total subjectivity I find myself diametrically opposed because I feel that it would

be less effective in achieving the basic purpose," which Ms. Wolf and I seem to agree on, if one tried to jolly it all up and make a little garden pavilion out of it. I think the fact that one says this is a serious building and that there are serious, almost spiritual dimensions to be contemplated within it, is something which I would applaud and we would, since we have some time, we would certainly be open to see what alternatives there may be, because one is always hopeful that some great breakthrough is just around the corner. But I think that the Hall of Remembrance is the best part of the building, and I think that it really works, and I think, given its context there, the setback in its little plaza, and being of the scale that it will be in relation to this juggernaut Manufacturing Building next door, and so forth, I think it will have a kind of quality of a temple, and if one goes further in that, I think that one is being almost euphemistic and I just feel it won't have the kind of gutsy integrity that one demands of a project of this seriousness.

MR. HART: Mr. Chairman, I think there are a number of us who, while we certainly agree with you, in essence, of the caliber of the design work, are just simply troubled by the spirit of the thing, and I think all Ms. Wolf is suggesting

is that during this time, when we are unable to render a final approval anyway, that she is making a motion that they just listen to our objections and study the question in that spirit. Is that too heavy, is it too dark in terms of something that will be here for many generations.

MR. PORTERFIELD: We are not really asking -- I don't think the motion is we ask you to go back and start from scratch on the Hall.

MS. WOLF: No.

MR. HART: It's that this is just a serious reservation.

MR. PORTERFIELD: We are troubled with, I think, probably the little details and they tend to grow larger than that when we sit here and talk about it, but we are really talking about taking this concept that has changed, and you have responded to so many things that we have said and brought it to this point -- I, frankly, don't think it is quite there, and I am troubled by it. I am not an architect, and I wouldn't presume to tell you that you should put windows in, take them out, but I think that the concerns are these openings and if in some way --

MR. FREED: Let me address that. Subjectively, I

do not find that a negative building. I think that memorials are not gazebos - not that anyone is suggesting that. I don't think that this memorial will succeed unless we come out of a dark exposition. We have just come into a place which is brightly lit, but that light should come from above. I really do think there is a spiritual dimension to this, and spiritual dimensions don't lend themselves very kindly to the small touches. In fact, I think this is a little bit like a temple. It is a small building. The building has been deliberately opened at the corner to let the light in.

Now, I personally like the brick and I like the glaze. I think you lose a little power if we change that, but the sort of thing I could imagine in looking at it is to change the brick and the glaze to limestone and making it more classically alive, a way of putting blind doors, then what you could argue is it is a relief surface. If we relieve the surface too much, it is very busy, and I think that is also something we would not want, but I am fanatically convinced that we don't want people walking to a window and looking out on the Mall because we are going to put them out on the Mall as soon as they come out the door. We want people to have a moment of quiet concentration, because after you have seen all

of this, I don't think you are ready to go out. I think you have to think, you have to integrate, and you have to have a hopeful space. I find this a hopeful space, and the inside of it will be absolutely flooded with light, and there will be symbols of light, and, in my view, if we do anything drastic to the building, we will be starting all over, and I find that is not favorable.

MS. WOLF: Perhaps I should clarify myself. When I used "windows", perhaps I was using a euphemism for my feeling of a sense of hope and of light. I certainly wouldn't -- we are not in the business here of telling architects what to do. Perhaps "windows" is just my way of saying to restudy the idea of hope by having more light.

MR. FREED: I don't really know how you restudy hope.

MS. DEEVER: I would like to say something. One thing, and if you wouldn't mind, Mr. Freed, putting that photograph up, and it shows, I think, where you have superimposed the building, that this element is going to be the most dominating element of the building from the Mall on this side, it is going to be the one which quickly and readily identifies the Holocaust Museum and sets the tone, I feel, and I don't

know that -- maybe we aren't all caught up in emotional issues, and basically what we are trying to say, what I am trying to say is, I think, if you can restudy the kind of articulation and expression architecturally of this building, so that you are not diminishing in any way the symbolic nature of this Hall of Remembrance, but incorporating it and expanding maybe in some way this feeling that we are talking about.

MR. FREED: You know, I think you have to keep your sense of proportion. It is a very small proportioned building. If you look at it, it is a very small size. The size is half of these pavilions. It is extremely small. Then we begin making use of it, which is what I suppose one could -- I don't really know what we could do to help. The thing that bothers me and the most significant aspect is the corners. There is light coming in and out of the corners. Now, I don't really know how to go about doing a building that is either negative or positive. I don't think that architecture has a profound enough language to deal with that. I think you can deal with esthetic issues and I think if it begins to be too much articulated, it begins to be an extension of this. This is highly articulated. This, I think, ought to be plain.

CHAIRMAN BROWN: One thing that would be interesting

is a study of what it looks like at night, because I imagine those corners would glow, and it would be a big stone lantern, which would be quite impressive.

MR. GOODMAN: Mr. Chairman, I would like to add another perspective to my dissent to Ms. Wolf's motion. You know there really are a substantial number of people in the world, in America, who believe that the lessons of the holocaust are not lessons which involve the vanquishment of evil and the emergence of hope. The holocaust, as we all know, was a tremendously low point in the history of cruelty and man's inhumanity to man, and the returns, in the view of some of us, are not yet in as to where civilization goes in respect to this matter. There are dangers in the world that the holocaust may, in fact, be repeated, and I think any effort on the part of this Commission to try to ameliorate the impact of that lesson by suggesting that by looking out over the symbols of our great nation that we take the view that the gravity of the holocaust is in some way diminished is to miss the point. The holocaust is a tragic fact of human history, and in my own subjective view as one, as I mentioned earlier, who had relatives who perished in the holocaust, it is not really up to the creators of this museum to editorialize on the hopefulness of what lies

ahead, it is, rather, to remember, in the hopes that the lessons of history will prevent history from being repeated in this tragic fashion, so for that reason I feel keenly, from a philosophical standpoint, it would be inappropriate for this Commission to mandate a particular vantage point and message of hope. As much as we would all love to be able, to subscribe to the theory hope is now with us and the symbols of American liberty before us, we can now sort of dismiss the probable repetition of the problem, those are not the real facts of life. That is not the way the world works, and it is not the way the potential disasters that lie ahead work, and so I hope we will consider very carefully, and I urge us not to inject ourselves into the matter in that fashion. Big philosophical issues underlie this matter, and I urge we be very, very careful as to those. I urge this motion be withdrawn.'

CHAIRMAN BROWN: Well, it wasn't ever seconded.

MR. PORTERFIELD: I will second the motion.

MR. HART: Can we rephrase it?

MR. PORTERFIELD: Do you want to amend your motion, or do you want me to amend your motion?

MS. WOLF: I would like Mr. Porterfield to amend the motion.

MR. PORTERFIELD: I would like to amend the motion to state that we would like to see in the next phase of the design studies, while we are waiting for this other decision to be made, a further study of the articulation of that building that addresses the wide range of concerns that we have heard here.

MR. GOODMAN: It addresses all of the concerns we have?

MR. PORTERFIELD: The concerns we have expressed with the building itself, yes.

MR. ROSENBLATT: I would like to clarify something. Mr. Chairman, may I have an opportunity to clarify something?

CHAIRMAN BROWN: Please.

MR. ROSENBLATT: I know we are not waiting for the disposition of this building. It is a matter that is being pursued primarily by the General Services Administration. We are not awaiting the disposition of this building. This project, on the authorized site, as designed, that is our proposal, and as far as I am concerned personally, and I think I express the feeling of the Council and Museum Board, the Museum Development Board, that this project will proceed and we are ready to go into working drawings, as you know, and

if this building stays, that's fine; that is an alternative proposal and that is a matter that I cannot predict, but this project, as it is designed, is here, and if this building remains, that is perfectly acceptable.

MR. HART: What is not acceptable to us is the design approval without that building. You see what I mean?

MR. ROSENBLATT: I think the Chairman made the point and I agreed, and I think I quickly acknowledged that if your approval involves the contingency or the mandate from your approval, in effect, is mandating this building remain and that this design's approval is sustained, then that is acceptable. I mean I understand that.

CHAIRMAN BROWN: We understand that. Are there comments from the floor?

Did anyone have something they wanted to add or contribute?

MS. DEEVER: I would like to second Mr. Porterfield's motion.

MR. GOODMAN: Could we just repeat it one more time, because I am not sure of what it did.

(Motion read - lines 1 thru 6, page 42)

MR. GOODMAN: Does that encompass all comments that

have been made?

MR. PORTERFIELD: Sure.

MR. FREED: How do I address that?

MR. GOODMAN: He is saying the comments of everyone are now before you. I think Mr. Porterfield has effectively taken care of my objection.

Mr. Chairman, to clarify, I understood the Chairman to say that the brick facade was a specific concern in relation to whether this does or does not continue, whether the Annex continues or does not continue to exist, but I did not understand you to say that there was an intent to reopen the whole design of the building. That was encompassed in Ms. Wolf's comment, and I --

CHAIRMAN BROWN: I don't know that the other Commissioners agree.

MR. GOODMAN: This is my perception of this.

CHAIRMAN BROWN: I think this covers the whole nine yards.

MR. GOODMAN: You are saying if this is out, then the whole thing should be redesigned?

CHAIRMAN BROWN: Yes.

MR. GOODMAN: The entire thing, not just the bricking?

CHAIRMAN BROWN: Yes.

MR. HART: Let's stick to the amendment for the time-being. You are not specifically recommending any design changes. I think we all applaud the caliber of the design. That is not to say we are objecting to any design change. We are just not exactly recommending it, but we are all troubled in our own way in what we consider -- it is not just the story, but it is the spirit.

MR. GOODMAN: Not I, sir.

CHAIRMAN BROWN: Not I.

MR. PORTERFIELD: I think we need to clarify that amendment because we are talking about, maybe, different points of view here, and the amendment should certainly infer that, whether it passes or not. Those who vote for it have a concern about the facade, the articulation of the Hall, and would like to see further study on that, based on our feelings about it that we have expressed here.

MR. GOODMAN: May I say, for clarification, I understand there are two separate strands of conversation here. One relates to the question of whether the Annex stays up or does not stay up --

MR. HART: They are two topics.

MR. GOODMAN: Precisely, and the Chairman suggested if it does not stay up, it is his view there is a redesign based on the end of the Annex. The second matter is based on the spirit of hopefulness, in which we have had some lengthy discussion, but I do not get the feeling these two are intertwined.

MR. PORTERFIELD: They are not.

MR. GOODMAN: Do we have one motion that relates to the Annex question and another motion that relates to the spirit question?

MR. PORTERFIELD: We don't have any amendment on the spirit of it, but we have a request, as we do with many buildings, to restudy the articulation of the building because of the things, the specific things -- there are a variety of things concern us here -- the doorways to nowhere, the scale of those, the use of brick in the openings or the combination of sometimes glaze, sometimes brick. These things have all been stated at various times during this discussion.

MR. FREED: I am afraid I misunderstood, because we have had this for a long time and we have discussed it many times, and for the first time I now get the view this ought to be restudied.

MR. GOODMAN: I am getting a sense of unraveling.

It seems to me we have proceeded to a point the Chairman, in a rather enthusiastic manner, which I strongly endorse, has given his general accolade to the modification of the design and has suggested, as did several Commissioners, that the design does reflect the earlier suggestions made to the architect.

MR. PORTERFIELD: We were talking mostly about the background building and those changes.

CHAIRMAN BROWN: Well, we specifically stated, and the record will show, at the last meeting -- at least I stated that we were happy enough with the Hall of Remembrance element, that we weren't going to fuss with that any more, and all we were concentrating on was this other aspect, so no one objected then.

MR. ROSENBLATT: Mr. Chairman, we received a letter from the Commission noting that everything we have presented at the last meeting a month ago had been approved and the mandate was there and cited specific responsibilities that we had performed in a subsequent meeting before the Commission, and, in fact, what we have done is responded to the letter of the guidance expressed in the letter from the Commission reopening matters that have already been resolved. I feel

if -- I don't know how to express it, but if we present and redesign and we resolve and we respond and we get your concurrence, then we go on to other matters that are not fully resolved. In your expression, in the letter from the Commission, it was expressed that these matters, the 15th Street facade, 14th Street facade, the entrance canopy, the definition of the towers as brick versus limestone, be studied, and we have responded.

MR. GOODMAN: May I attempt to resolve this in a slightly different way, with your indulgence? Would the Commission be prepared to consider a motion which reflects the earlier view of the Chairman, but recognizes some specific concerns which sound something like this: a motion to the effect that we give general approval of the designs as presented up to this point, or reaffirm earlier approval, but request that the architect give consideration to possible modifications of the specific elements about which you expressed concerns, which might be these four windows, or five or -- is it five -- and is there anything else other than the windows?

MR. PORTERFIELD: I think, if I was on the other side, that once one starts changing anything that you want to

consider as to the Hall -- we are not talking about volumetric here; we are talking about facade treatment and fenestration and, therefore, to say we only want you to change the doors and windows would be unfair, as well, because, obviously, when one starts to change one thing, they may want to change something else, so I would rather simply be able to keep this in the province of saying conceptually, you know, we are not backing up and we have some concerns about that fenestration and the articulation of it, and we would like to see what more refinements the architect can bring to that. Certainly he did it the last time with the background building, and I think did a very remarkably good job. Otherwise, to say simply that maybe this is absolutely, positively as good as it can ever get seems, I think, a bit unreasonable, as well, to say that this can't possibly be improved. We are not asking for a redesign of the building.

MR. GOODMAN: May I say something else? My only concern is having made substantial progress up to this point we not unhinge this and throw the Holocaust Memorial architect into a state of confusion. Essentially, it seems to me, we have unanimity and agreed there is progress with respect to the overall design. There are some concerns which have been

raised by some Commissioners about the fenestration and the door. If we could keep intact the approval in principle of the total design and ask for it, if you choose to have it -- it is not something I am interested in -- but that would permit them at least to sink their nails into this cliff so they could keep climbing, because what is about to happen is they are about to loosen and fall back off the mountain, which is not our intention, I am sure.

MR. FREED: We have tried very hard to work with the Commission and to take every bit of advice. We talked at great length about the Hall of Remembrance. We have modified it. The Hall of Remembrance has had more studies than anything else. We have about 22 studies of that, and it is a very difficult problem. In all of the Holocaust Memorial, this was the best because it does not in any overt way convey too much of a message. I would be very much worried to have something that blazoned hope or something that blazoned despair. I don't know how you do that architecturally. Here we have a building which I think is a modest sized building. Look at it on the Mall. It is very small. This is the size of the Annex and the other building. If it is too much articulated, it loses its identity. It is a building that we will leave

at this opening, we will leave in the light. This is a building that we have discussed a very long time and that has been the most difficult part of this whole project. I just don't think that -- I don't know how to design hope. You know what architects used to do. They used to run a line across a building and they would put words on it -- hope, charity, whatever. Not very persuasive.

I am extremely troubled by going backward at this time, and I really do worry about talking about issues that are so subjective. I would venture to say we could take 30 people and line them up and say show us a building with hope, show us a building with despair, and you would get 30 different answers.

MR. PORTERFIELD: Esthetics is a subjective subject anyway, not just hope, but esthetics in general tend to be subjective.

I would like to call the question.

MR. GOODMAN: I move to amend that motion, Mr. Chairman.

CHAIRMAN BROWN: All right.

MR. GOODMAN: I move to amend it, if we come to this, to say that we wish to provide general approval of the

design of this building, subject only to a concern about the precise design of the windows and doors on the --. What is the precise name of this?

MR. ROSENBLATT: Hall of Remembrance.

MR. GOODMAN: -- on the Hall of Remembrance, and we would simply ask on your next visit to this Commission that the architects come back with their recommendation as to whether there should be a change in design based on our discussion.

CHAIRMAN BROWN: Perhaps I could just suggest, with studies of possible alternatives, not prejudicing the possibility that as between the various alternatives we might all feel that this is the best option.

MR. GOODMAN: Yss, I accept that wording.

CHAIRMAN BROWN: All right, we have a motion, and we do have a long agenda.

MR. PORTERFIELD: We have a motion to amend the motion.

MS. WOLF: We have a motion to amend the motion and I would vote against it.

MR. PORTERFIELD: We haven't had a second.

I don't want to straightjacket anyone in terms of how far they go to relieve the conditions that we are concerned

with, but if we simply sort of suggest that they deal with the doors and windows -- I think certainly that is the focus of all of this -- but I would think if the architect is going to take another look at it, that he look at it as a whole, and he makes the decision about that, not us.

MR. HART: Exactly. Could I clarify, for those of us who were proponents of this particular motion, to just say what we are asking you is not necessarily to do anything; all we are expressing is a reservation, a highly subjective reservation, and we are asking you to just take that into consideration and if you come back with exactly the same and say taking that into consideration, this is exactly what I feel is right and true, then you are certainly welcome to do that, but I just think we have an obligation in conscience to express our reservations and to convey that to you.

MR. FREED: I would have to come back --

CHAIRMAN BROWN: He already knows the answer.

MR. FREED: I know the answer, because we have done so many studies.

CHAIRMAN BROWN: But that is all I think we are asking for, and that is very illuminating. I think as you pointed out yourself earlier it is terribly useful to compare

and contrast with other attempts in order to show where you have come, and I think it would be helpful to take a look at options, without prejudice, so that this proposal can stand as one of the options, and then see what the effect would be. In other words, if you do, you know, put windows in, and so forth, what would it look like. I think a lot of that -- we are floundering because it is hard to visualize. You have studied it so much more than we have. You have been through a lot of studies we have never seen. I think it would be useful at a subsequent meeting, without prejudice to this design, that we take a look at those alternative options, just to explore to see whether it is conducive or not to doing that.

MR. HART: There is no approval contingency involved in this anyway since the approval has been deferred until this issue of the Annex is resolved.

CHAIRMAN BROWN: Correct.

MR. FREED: We did present any number of options earlier on. This is not the only option.

CHAIRMAN BROWN: Yes, I think it would be helpful to review those. I think we have a little time and let's take a look. We are talking about highly visual things here,

and to articulate them verbally is very difficult and that if you can talk chapter and verse, with sketches, which don't have to be very finished, to show the options, I think that if you have a case you can prove it by contrast.

MR. HART: I would like to call for a vote on the motion.

MR. GOODMAN: Just in conclusion, let me say I think -- I am sorry, did you want to make further comment?

MR. ROSENBLATT: I apologize.

MR. GOODMAN: Not at all. If you wish to comment, this is the time to do it.

MR. FREED: We have taken all of the guidance by this Commission and find it very disturbing to see what this Commission is saying. I also serve on a commission and I dare to say we try not to second-guess ourselves. On the interior space, I think the interior of this is a very hopeful interior, and when I went to show it, sometimes I was told we do not look at interiors. The important thing to say is that this building is so strong. I think it must be the abstractions. That is really where I see the problem. There has to be a certain degree of, I think, abstraction. I don't think we can come close to this. If we do this, if we put in windows, bands and

crosses, this gets to be a building that is meant to look out.

MR. HART: I think it would be unfortunate if you went away thinking anyone was specifically asking you to do any specific thing. What my reaction is is simply a general subjective reaction and, as I say, I am not an architect and I don't make any presumption to tell you how to do it; I am just reacting to it, so I don't think that the Commission necessarily is --

MR. PORTERFIELD: I think we have all said everything we can possibly say about this.

MR. GOODMAN: Except I feel called upon to say I am now in a state of total confusion because, on the one hand, one Commissioner says windows and doors need to be present, another suggests a spirit of hope, and the other says I don't think we have anything in mind except you look at it again, and a couple of us think this is in a reasonably good shape, and I am very confused as to what these people are supposed to do when they walk out of here.

CHAIRMAN BROWN: I think the crunch of it is, in the procedure we have been through, is that we have given a more than normal amount of time to the solving of this problem as a Commission, going back over many years, and we have focused

the applicant on various aspects one by one and we specifically ruled last time, and have it in our letter, and so forth, that the aspect of the design represented by the Hall of Remembrance is okay and I feel it is very embarrassing and difficult for us as a Commission to then reverse our ground and go back and say well maybe it is okay, but it could be better. Now that is the one aspect which I know gnaws at all of us, because there is always the prospect it could be better.

I remember the design of the East Building, when I was on the other side of the table and not a member of the Commission, that the design as submitted by I. M. Pei partners was approved and the Chairman simply expressed a reservation about one of the facades. Mr. Pei felt that even though he had approval and could start, he felt, darn it all, I want unanimity and let's take another look at that facade, and they redesigned it and it came out better. So I guess that you are caught in that. I mean it, I think, is partly because we all recognize what a very important opportunity this is for everyone, so I would hope that as a Commission we could stick to our guns and say that what we have accomplished in this meeting is that the concerns that are expressed hitherto have been adequately addressed, that what we accomplished in previous

meetings was that those concerns were addressed, but that in this meeting, because our tack is that we are not in position to give you approval today anyway, that you could help your cause and we might all help the Holocaust cause and the cause of Washington by having an opportunity to educate us at the next meeting with a visual justification of why this is your recommendation. In the process you might stumble on something you all like better. That is a hope we can share. But it might be edifying for us to be able to do more than just verbally describe why other options aren't viable.

Does that adequately take care of everyone's concern?

MR. PORTERFIELD: Yes, I think so.

CHAIRMAN BROWN: And that we would just like to chew the fat with you at another meeting. I know those are rather expensive chews, but it doesn't have to be elaborate, but just to walk us through what is going on, because I think that or my own feeling is that I can't visualize making it better. I think it has a kind of indescribable poetry here which you could easily destroy by fussing with it, but unless you can show what the options are, I think it is very hard to prove that case. So I, for one, would ally myself with those who

would like to see some other studies. At the same time I think we must make sure that we are not slipping backward, that we have proceeded in an orderly way. We can't even claim that the composition of the Commission has changed and that, I think, in fairness, that we have to move step by step.

MR. PORTERFIELD: Could I add a footnote to that, that, indeed, we aren't seeing today exactly what we saw at the last meeting; we are seeing just a little further articulation. We have seen the steps gone, we have seen glaze in one and brick in others.

MR. FREED: It has always been there.

CHAIRMAN BROWN: That is our fault. I certainly didn't visualize that.

MR. ROSENBLATT: This is the rendering presented last month. It is precisely the same image that is presented today.

CHAIRMAN BROWN: But it is hard to know that is glaze, that pale thing.

MR. FREED: It was in the model presented last year.

MR. PORTERFIELD: But I think in the spirit of what the Chairman is saying, I think you might be a bit over-reacting to what we are saying here. We are not asking you to

back up. I think the big problem here is that you think you have the best possible thing you can do. That may prove to be true, but it isn't proven to me and some of the other Commission members, so all we need is the evidence that this is, indeed, the very best solution that you can come up with. It is not, I don't think, anything more than that.

MR. ROSENBLATT: Last month we had our concept approved pending resolution of outstanding matters. I have an anxiety and a real anxiety about the principle of approval, the principle of process, the principles of the evolution of a design, and my anxiety is not a reflection on your part or my part, it is the process over a year has evolved where we have struggled with each aspect of the building, resolved the issue in the context of the whole, and we have reached some form of concurrence and then we moved on to other aspects of the building, keeping in mind that where we reached resolution, that was a bond, that was a contract, in a sense, that allowed resolution of the remaining elements, and at the last meeting we came back and we were guided through the letter on the subject before the Commission last month, your response, and I can tell you from my point of view, and I have experienced many responses of the Fine Arts Commission, this was specific

as to the various questions that were raised at the last Commission meeting, and we responded. I find it very difficult to believe that the process can be distorted so that we keep going around in circles and start resolving matters that have already been resolved.

CHAIRMAN BROWN: The point is that even if everything was one hundred percent on the part of every Commissioner, with exactly this model, I think unanimously we would vote that we could not give you a total go-ahead until the process in which Annex III is now engaged has had an opportunity to resolve itself. So these are the two strands we are talking about, and they really, in my mind, are totally separate, and I agree with you, as you just heard me articulate, that we have to be orderly in terms of the design process.

MR. ROSENBLATT: Could approval be granted, sir, contingent upon this remaining in place?

CHAIRMAN BROWN: Any approval that we would grant would be that, but since there are these other questions and there is time, it seemed that we would have a session next time in which we were able, I think, to lay to rest some of these subjective reactions, and if we can't, then we have a vote.

MR. HART: I think we have to have a vote, for clarity of this procedure, on the amendment as it stands.

MR. PORTERFIELD: Could we do that? I think if we address the one and we got it out of the way, then somebody could formulate a second motion that would deal with the other.

CHAIRMAN BROWN: So which would be the one?

MR. PORTERFIELD: I have a motion on the floor, with a second.

MR. GOODMAN: It has been amended.

MR. PORTERFIELD: No. That was never seconded, I don't believe.

MR. GOODMAN: I have the impression it was seconded.

MR. PORTERFIELD: I didn't hear any second.

MR. GOODMAN: Mr. Chairman --

CHAIRMAN BROWN: I restated it and I thought we had a consensus.

MR. PORTERFIELD: I felt that mine was less binding than his in a way. I felt it was a better statement to a designer, not telling him anything about --

CHAIRMAN BROWN: Oh, that?

MR. PORTERFIELD: So that is why I wouldn't agree with Senator Goodman's amendment. He wanted to limit it to

windows and doors.

MR. GOODMAN: One last effort at clarification, so our friends know what it is we would like them to do. What is not clear to me at all is what we are saying constitutes approval to anything on this. My present understanding is that until the disposition of the Annex is determined that there is no approval of anything.

CHAIRMAN BROWN: That I think everyone agrees on.

MR. GOODMAN: If I may say so, my understanding, based on the last meeting, and I am trying to find it in the minutes, was that there was a consensus that the design submitted was in good shape and that if there were a change in the Annex that that might occasion a further examination of the brick, in particular, that you would come back -- I am just not clear about it, but what I am trying so hard to do, in the interest of not driving these people to a psychiatrist, is to attempt to understand what it is we have approved. We are clearly approving something on their behalf, or I think we have approved something quite broad, which is the general concept. They have been back -- what is this, your fourth or fifth visit -- in response to things we have asked you to do, and I have a distinct feeling, as I believe you do, Mr. Chairman,

th at at the last meeting there was at least a tacit, if not stated, understanding that this is not coming together, and we have approved these things in principle, subject only to the matters we raised. Now we have come back, do a solution to the matters we have raised, and we seem to be going back and saying (a), wait a minute, we really forgot to mention there are a couple things here in the Hall of Remembrance we didn't get into and (b), although we approved it, we are now pulling back the whole thing, so just sit tight until something else happens and we feel like we want to solidify this. I respectfully suggest we have a serious lack of clarity as to what is going on.

MR. HART: We have a clear motion that is made and seconded and I would like a vote on it.

MR. GOODMAN: What is this motion? I am confused as to the motion.

MR. HART: We have expressed reservation over and over again --

MR. GOODMAN: About what?

MR. HART: And we simply ask until such time as the approval process can take place that those reservations be taken into consideration. A number of us feel very strongly

about that.

MR. GOODMAN: I am sorry, I am not trying to be obstructive; I am trying to achieve some modicum of clarity. I don't know what that motion says. It is totally blurred, in my judgment, and I am not clear what these people are supposed to do.

CHAIRMAN BROWN: All right, we agree to allow Mr. Hart to take a stab at a new motion.

MR. HART: I would simply say that the motion would state that we have subjective reservations about the spirit of the work; specifically the Hall of Remembrance. These are just reservations. We don't specifically ask that you address any particular design item, but just consider, until next time, those reservations and come back to us with the response to those subjective reservations. I mean if your response is the same -- I mean I can't object to that.

MR. PORTERFIELD: You mean if it is the same, we might still object to it. That is the risk that they take.

CHAIRMAN BROWN: Yes, that is the risk. It sounds to me as if we have a motion. Does anyone want to second that? I do want to get us off dead center here.

MR. PORTERFIELD: Yes.

MR. GOODMAN: I would like to say most emphatically I think this motion is dead wrong in its content, in its spirit. The spiritual reservation at this point (a) is a presumption of power which we do not possess and (b) a total breach of faith with these people whom we brought along to the point they had every right to feel they had an approval in principle to what they have done, and I think this unravels it and severely undermines the viability of a Commission which is supposed to be giving people sequential assistance to reach a goal, and I just would simply say I hope the Commission will think before voting on it.

MR. PORTERFIELD: By attending almost every meeting for the whole time during which this was presented, and I think we have given them sequential assistance by most of the people sitting on this Commission.

MR. GOODMAN: I, too, have attended every meeting in which this appeared.

CHAIRMAN BROWN: I think we have a motion on the table. Have we a second to Mr. Hart's replacement motion?

MR. PORTERFIELD: I second it.

CHAIRMAN BROWN: All in favor?

MS WOLF: Aye.

MR. PORTERFIELD: Aye.

CHAIRMAN BROWN: Opposed?

MR. GOODMAN: Opposed.

CHAIRMAN BROWN: Thank you for your patience everybody.

While we are here -- I think this has been stated and we don't even need a motion -- we have, as I understand, a consensus that any approvals the Commission gives on this be contingent on the resolution of the Annex question. I think everyone concurs there.

MS. WOLF: Should we have a vote on that?

CHAIRMAN BROWN: Fine, if anyone wants to. I can't make a vote.

MR. HART: On the question of the Annex and final approval, I make a motion all of the design approvals that we have seen so far are contingent upon the continuing existence of the Annex III Building and that if that building, for whatever reason, should be demolished, then we consider all of these approvals null and void.

MR. PORTERFIELD: I will second that.

CHAIRMAN BROWN: All in favor?

(Chorus of aye)

MR. GOODMAN: Again I would like to say I think we are pulling down the whole house of cards here on something which needs --

CHAIRMAN BROWN: Roy, that is a simple one.

MR. GOODMAN: It may be simple to you, Mr. Chairman, but I think it places these people in the position of saying if this building is no longer there, everything you have done is rendered nugatory.

CHAIRMAN BROWN: I think maybe that is overstating it. I don't think I want it to be interpreted as saying that then, by definition, all bets are off and that one has to design everything completely. I mean I think that is an overstatement.

MR. GOODMAN: That's a helpful clarification.

CHAIRMAN BROWN: Yes, I think that it should then be reviewed in that context.

MR. GOODMAN: I appreciate the clarification.

MR. HART: Let the record show the motion was carried by vote."

CHAIRMAN BROWN: All right, thank you everybody.

Next we have the Pennsylvania Avenue Development Corporation coming in with three projects.

*The
United States
Holocaust Memorial
Museum*

MUSEUM DEVELOPMENT COMMITTEE

1050 Connecticut Avenue, N.W.
Suite 1150
Washington, D.C. 20036
Telephone: (202) 661-0407

Director

18 March 1988

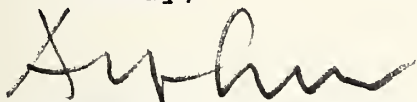
Mr. Charles Atherton
Secretary
Commission of Fine Arts
708 Jackson Place, N.W.
Washington, D.C. 20006

Dear Charles:

This letter will confirm our intention to appear (with the office of I.M. Pei and Partners) with a further presentation to the Commission at its 21 April meeting.

With best wishes, I am

Sincerely,



Arthur Rosenblatt FAIA
Director

THE COMMISSION OF FINE ARTS

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708 JACKSON PLACE, N.W.

WASHINGTON, D.C. 20006

202-566-1066

EXHIBIT C-2

23 March 1988

Dear Arthur:

I have your letter of 18 March 1988 confirming your intention to appear at the next meeting of the Commission with a further presentation of the Holocaust Memorial.

The meeting is scheduled to be held on 21 April, and I have tentatively set the matter on the agenda for discussion at 10:00 AM. I am glad we had the opportunity to clarify that any approval given is contingent on the immediate context of the museum remaining standing, and that if any of the adjoining buildings are to be torn down the design would have to be reconsidered in relation to the new context.

With all best wishes.

Sincerely,



J. Carter Brown
Chairman

Mr. Arthur Rosenblatt, FAIA
Director
1050 Connecticut Avenue, N.W.
Suite 1150
Washington, D.C. 20036

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WASHINGTON, D.C. 20006

EXHIBIT D

202-566-1066

22 March 1988

Dear Mr. Berliner:

On 17 March 1988, the Commission was pleased to meet with Jay Brodie to discuss the design development and materials selection for the proposed new office on the site of the Hub Furniture Building and the renovation of the Fireman's Fund Insurance Building on Seventh and Indiana Avenue. The members were delighted with the progress of the design and look forward to the submission of permit working drawings when the architect is ready. Concerning the renovation of the original structure, the Commission made its approval contingent on the use of real gold leaf on the new dome and lantern, as has been successfully done elsewhere in the city. A feature of this prominence, giving on the monumental area of our capital city, deserves no less. The public relations advantages to the Oliver Carr Company should be obvious as well.

The staff will be available to you should questions arise.

Sincerely,



J. Carter Brown
Chairman

Mr. Henry A. Berliner, Jr.
Chairman
PADC
Suite 1220 North
1331 Pennsylvania Avenue, N.W.
Washington, D.C. 20004

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708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

EXHIBIT E

202-566-1066

22 March 1988

Dear Mr. Berliner:

On 17 March 1988, the Commission was pleased to meet with Jay Brodie to discuss the design development and tentative materials selection for the mixed-use structure proposed as phase two of the original Pennsylvania Triangle scheme on Indiana Avenue and Sixth Street. The members approved the design and concur with the use of a pale rose brick for the residential portion of the project. The architect, George Hartman, gave a convincing presentation on the precedents for brick in the neighboring area, which helped to eliminate any reservations the members previously might have had.

As usual, the Commission looks forward to the submission of permit working drawings when ready.

Sincerely,



J. Carter Brown
Chairman

Mr. Henry Berliner
Chairman
PADC
Suite 1220 North
1331 Pennsylvania Avenue, N.W.
Washington, D.C. 20004

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WASHINGTON, D.C. 20006

EXHIBIT F

202-566-1066

22 March 1988

Dear Mr. Berliner:

The Commission was happy to see the Federal Triangle lighting designs presented by Mr. Grenald at our meeting on 17 March 1988. Since these drawings are not precise descriptions of the work but more in the nature of impressions, I thought it might be useful to summarize some of the points made during the discussion.

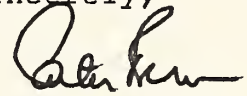
- o In general the attic stories should not be illuminated. Some of the renderings, whether intentionally or not, were shown with a considerable level of lighting.
- o Colonnade lighting is fine provided the level is kept in proportion with that on the rest of the facade, and the columns do not appear darker than their backdrop. It should not be overdone.
- o The Archives is a special situation, with its oversize "attic" massing. There should be no direct lighting of this element, and efforts should be made in the illumination of the rest of the facade to minimize incidental spillage on this all too prominent building element.
- o Color is critical. Mention was made of "moon lighting", which is acceptable in principle, and in practice if it clearly is not overtly blue. A mixture composed of cool and midrange white lighting is probably the best balance to aim for.

The Commission was delighted to hear that the existing attic lighting has recently been turned off all the federal buildings in the Triangle. Unfortunately the one exception is the District Building. It would be most appropriate if it too were out until the new lighting system is completed.

As is the case with all lighting projects, the Commission would like to see a mock up of a sample of the lighting so the various details such as lamp placements, levels of illumination and colors can be given a final once-over before work proceeds on the entire installation.

We are delighted by this progress, and all responsible are to be commended.

Sincerely,

A handwritten signature in dark ink, appearing to read "J. Carter Brown", written in a cursive style.

J. Carter Brown
Chairman

Henry A. Berliner
Chairman
PADC
Suite 1220 North
1331 Pennsylvania Avenue, N.W.
Washington, D.C. 20004

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WASHINGTON, D.C. 20006

EXHIBIT G

202-566-1066

22 March 1988

Dear Mr. Kelley:

The Commission was happy to meet with you on March 17 and hear of the progress in Union Station's renovations. After visiting the east portico and seeing plans for enclosing it with sheet glazing for a restaurant extension, we give our approval with the following understanding:

Glazing will be installed with no permanent alteration to the columns or arches. The glazing shall be in several horizontal sheets, without muntins, and shall be "butt jointed" with clips fastened to a pair of stainless steel vertical, interior members.

On behalf of the Commission, we look forward to seeing the progress in person and wish you well on a speedy completion of the work in progress.

Sincerely,



J. Carter Brown
Chairman

Mr. Keith Kelley, President
Union Station Redevelopment Corporation
444 North Capitol Street, N.W. - Suite 740
Washington, D.C. 20001

THE COMMISSION OF FINE ARTS

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708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

EXHIBIT H

202-566-1066

23 March 1988

Dear Dr. Robinson:

On 17 March 1988, the Commission discussed the Oehme van Sweden Associates revised scheme for the realignment of Phase III of Olmsted Walk. The members found the site mock-up, indicating both changes in terrain and trees potentially removed, immeasurably helpful in their deliberations and commend your staff and the designers for taking the time to lay out this information on the site. However, while the Commission found the new alignment a great improvement, further minor adjustment might be advantageous. In particular, the members concur that saving the better of the two large red oaks near the Elephant House is essential and believe that moving the walkway a few feet toward the parking area, perhaps creating a tree notch, would not harm the plan in the least. In fact, doing so may provide an added bit of interest. We naturally understand the risk to the tree, but believe that the potential benefit is well worth it.

As always, the staff will be available to you should questions develop.

Sincerely,



J. Carter Brown
Chairman

Dr. Michael Robinson
Director
National Zoological Park
Smithsonian Institution
Washington, D.C. 20008

THE COMMISSION OF FINE ARTS

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708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

EXHIBIT I

202-566-1066

22 March 1988

Dear Mr. Crandon:

The Commission toured the proposed site for the new District of Columbia Correctional Treatment Facility on March 17 prior to meeting with Ms. Edith Fitzhugh, of the Department of Public Works, and the designers, Mr. Paul Silver and Mr. Donald Curry. The Commission feels that the District of Columbia has chosen a reasonable site with limited public visibility and good proximity to related facilities. The design, which breaks the building mass into various components, seems a very reasonable concept as does the use of ornamental concrete. Fine tuning the actual material colors, however, is critical to getting the most harmonious result. We look forward to reviewing actual material samples, on site, as they are ready.

This unique site mandates assurance that due respect is paid to the archeology of the site and the adjacent, historic Congressional Cemetery. We are happy to hear that archeological investigation has been a part of your process, and that there have been efforts to coordinate with the board of the cemetery. We also hope that it will be possible to include screen planting between the new facility, the motor pool and the cemetery. That would improve the environment from both sides of the fence and could only enhance the appearance of this facility.

Sincerely,


J. Carter Brown
Chairman

Mr. Cyril F. Crandon, Administrator
D.C. Department of Public Works
Design, Engineering and Construction Administration
2000-14th Street, N.W., 5th Floor
Washington, D.C. 20009

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708 JACKSON PLACE, N.W.

WASHINGTON, D.C. 20006

202-566-1066

EXHIBIT J

23 March 1988

Dear Terry:

All of us on the Commission want to express our sincere appreciation for the great job you did as Administrator of GSA. Your concern for the federal office environment, your reawakening of the arts program, and your insistence on good design at every level leaves us a legacy of the highest standards.

We are particularly pleased about the work you inaugurated in completing the Federal Triangle. The new International Cultural and Trade Center promises to be a fine addition to this city. We've lived with the eyesore of the Great Plaza parking lot for over fifty years, and its forthcoming demise is alone sufficient reason for your well deserved praise.

I can assure you this project, the completion of the IRS and Post Offices facades, and last but not least the lighting of the buildings are among our highest priorities, and we will do everything we can to see they are completed.

Congratulations for a job well done!

With every best wish for the future.

Sincerely,



J. Carter Brown
Chairman

Mr. Terrence Golden
GSA
18th & F Street, N.W.
Room 6137
Washington, D.C. 20405

17 March 1988

AGENDA ITEM EXHIBIT

EXHIBIT K

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 88-42	7417 16th Street, N.W. Bookhultz Residence	New house - permit

ACTION: Placed on HOLD for 21 April 1988 Commission meeting.

MEETING:

21 April 1988

